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AUTHOR Kohler, Alfred D.
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ABSTRACT

This manual provides an overview of the main elements needed for the adoption or adaptation of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. The facilities, materials, equipment, teaching techniques, and costs involved in the program are described. An inservice teacher training program is also outlined. (FL)

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MOPPET

... how to do it

A REPLICATION MANUAL

by ALFRED D. KOHLER

photographs by Rosemarie Mazzeo

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CS204 784

On behalf of the Department of Education, State of New Jersey, I wish to bring Project MOPPET to the attention of educators and parents. Through the humanities, the program has helped children develop their abilities to think and express themselves and thus improve their attitudes toward school.

Fred G Burke

Dr. Fred G. Burke
Commissioner of Education
State of New Jersey

PROJECT CENTER

DIVISION OF RESEARCH, PLANNING & EVALUATION
NEW JERSEY STATE DEPARTMENT OF EDUCATION

Project MOPPET was developed through funding from the Elementary and Secondary Education Act, Title III/IVC in New Jersey. The project was validated in 1973 by the standards and guidelines of the United States Office of Education as innovative, successful, cost-effective, and exportable. As a result, the New Jersey ESEA, Title III/IVC program is funding Project MOPPET as a demonstration site to offer dissemination services to educators.

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TABLE OF CONTENTS

	Page
Introduction	3
Facilities	6
Equipment	25
Materials	43
In-Service	51
Administration	67

6

INTRODUCTION

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) is an arts and humanities program that was designed to get more of the humanizing elements of the arts into the general curriculum. The program was developed by the Woodbridge Township School District in New Jersey with funding from Title III of the Elementary and Secondary Education Act of 1965.

In 1970 Project MOPPET was funded to develop a K-6 program. The resulting program was validated in 1973 as being successful, cost-effective and exportable by the standards and guidelines of the United States Office of Education. As a result, the project received funds for dissemination within New Jersey during the years 1973-76.

As a result of the program's effectiveness with all kinds of students, it was decided to adapt it to the junior high school level with the emphasis on the drop-out prone and underachievers. That phase was funded from 1973-76. The evaluation data from the junior high activities indicates that the MOPPET process is effective with the drop-out prone, bottom track students.

During the six year development period, the local school system has gradually taken over the burden of financial support, and the program has become an integral part of the curriculum in the Woodbridge schools. However, the project itself remains open as a demonstration site for the dissemination of the project to other interested school systems.

This manual is intended primarily to give a general overview of the main elements involved in adapting or adopting MOPPET. At the present time, several school systems are in the process of developing MOPPET programs. During the course of lending assistance to these systems we have noted that each has different circumstances and different expectations. Thus, it has been made clear to us that we cannot set down precise formulae for other schools to follow. Therefore, we have no recourse but to generalize, even though some readers might prefer more precise details.

The MOPPET approach allows for great flexibility in the areas of facilities, equipment, materials, administration and in-service. This flexibility also extends to personal teaching styles. However, it must be understood that one very important aspect of teaching--the student-oriented "drawing out" teaching mode --<u>is not optional</u>. Its inclusion is essential to the creative experience, and it is the creative experience that is absolutely indispensable in MOPPET lessons. This does not mean that the traditional teacher-oriented or "pouring in"

mode is never used in MOPPET, for indeed it very frequently is used, and sometimes quite extensively when the lesson objectives require it. However, it must be understood, that while the traditional teacher-centered mode may never be omitted, a MOPPET lesson by definition must somewhere include a significant creative experience whose execution requires the student-oriented, drawing out mode of instruction.

This drawing out method runs counter to the traditional teacher-oriented pouring in method of instruction with which we are all familiar. The addition of this second mode may prove a stumbling block to those teachers who feel that the traditional teacher-oriented approach is the only correct and true way to teach. However, we have discovered that most teachers do not have any inviolable allegiance to the traditional mode. Rather, their problems with MOPPET stem from a confusion over the true nature of the difference between the teacher-oriented and the student-oriented modes--which makes it virtually impossible for them to intelligently employ the appropriate teaching mode for each activity within a lesson. Unfortunately, abstract explanations of the differences do not easily translate into effective teaching practice. In MOPPET, we have discovered that good judgment in this matter can only be developed through teaching experience that employs both modes.

Complete understanding of the basic difference between the traditional pouring in and the drawing out modes is crucial to success in replicating MOPPET. Making good provision for all other aspects, the program cannot compensate for teaching that does not follow the MOPPET process. In other words, to promote creativity, the instruction must conform with the needs of the creative part of the students' natures. For this reason we have written a separate manual, MOPPET: Theory and Practice, that deals in depth with this teaching process aspect of MOPPET. We consider that manual to be the definite description of MOPPET teaching, and it should be an indispensable part of any teacher training aimed at replicating a MOPPET type program.

We have given the above explanation on the importance of understanding the basic difference between two contrasting, yet compatible and complementary teaching methods in order to give the reader a frame of reference regarding MOPPET in-service. Both this manual and the above mentioned MOPPET: Theory and Practice have sections on in-service. However, the section in this manual deals with the subject in general terms from the administrative viewpoint. Whereas, in MOPPET: Theory and Practice in-service is dealt with in depth from the instructional viewpoint. Thus, this manual discusses MOPPET in-service as an important entity indispensable to replicating the program. MOPPET: Theory and Practice describes how to bring the essential aesthetic dimension into the experience of teachers, so they, in turn, will be able

to bring a similar experience to their students.

For most teachers the classroom integration and mastery of the new process is gradual, taking one and one half to two years. In the course of this MOPPET teaching, the process reveals itself more and more and combines with the teacher's own unique experience to form new insights which, in turn, will lead to general teacher growth.

From the practical standpoint, the advice of "open classroom" advocates to start with what you feel able to do and grow from there is especially good advice to those embarking on MOPPET activities. The background and experience of individual teachers will vary greatly so that some teachers will be able to start with rather sophisticated lessons, while others will start with more simple ones.

MOPPET was developed primarily for classroom teachers, and the instructions in this manual are addressed, basically, to their particular situation. However, the lessons are readily adaptable to arts specialists, physical education teachers, librarians, etc. In fact, it is recommended that the broadest possible spectrum of personnel ultimately become involved. Taking into consideration the great variation in teacher backgrounds, the program is intended to provide a comfortable starting point for everyone. But, remember, the most important thing is to start; the first step into MOPPET experience is the critical one.

In summary, MOPPET is basically a long term teacher training program which will lead to new ways of looking at the curriculum and add new dimensions to instruction. Since this manual deals primarily with the physical aspects of the program, it is possible that a rapid perusal might leave the impression that the needed modification of teaching methods is brought about primarily through the mastery of new media techniques and the deliberate infusion of more arts and humanities into the regular curriculum. Thus the reader is cautioned to remain aware that, important as the physical aspects of the program are, the basic program dynamic is the drawing out teaching process aimed at activating creative activity.

The descriptions of facilities, equipment, materials, techniques, costs, etc., contained in this manual will be presented in terms of a general scale ranging from the minimum that is necessary to the maximum. This will make it possible for virtually any school system to find a starting point for replication activities.

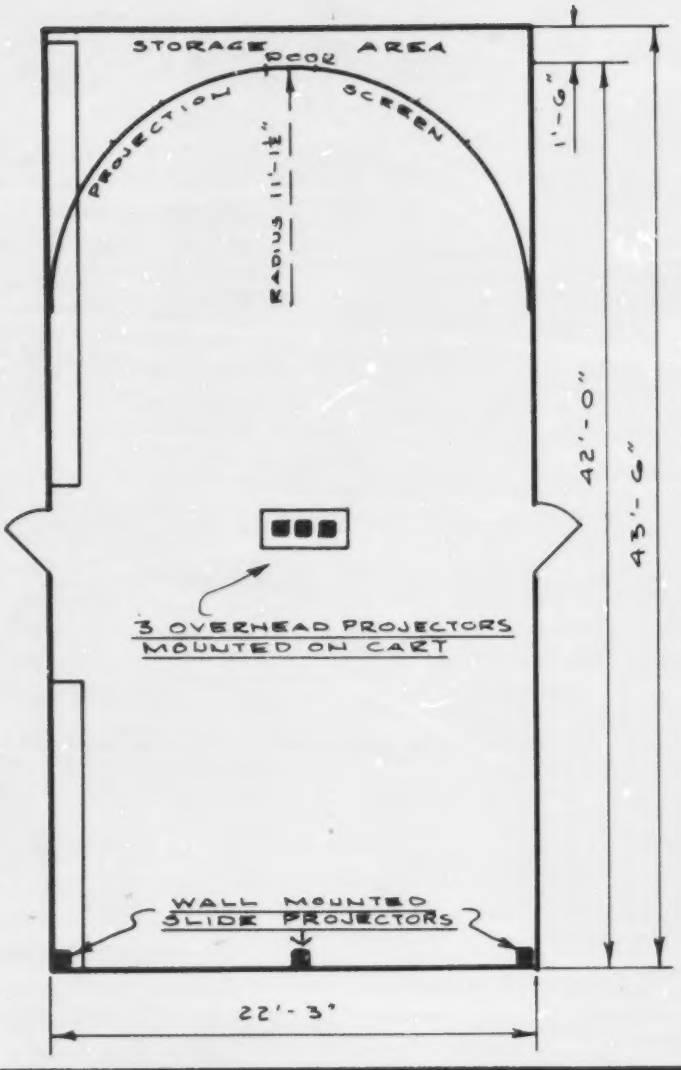
It would be best for the reader of this manual to also have handy one of the MOPPET teachers' manuals. The manuals are particularly helpful in furnishing concrete examples of the kind of lesson experiences referred to here.

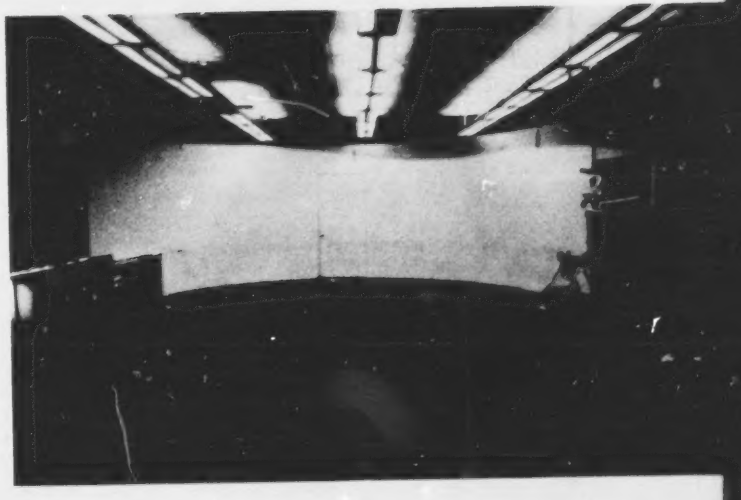
FACILITIES

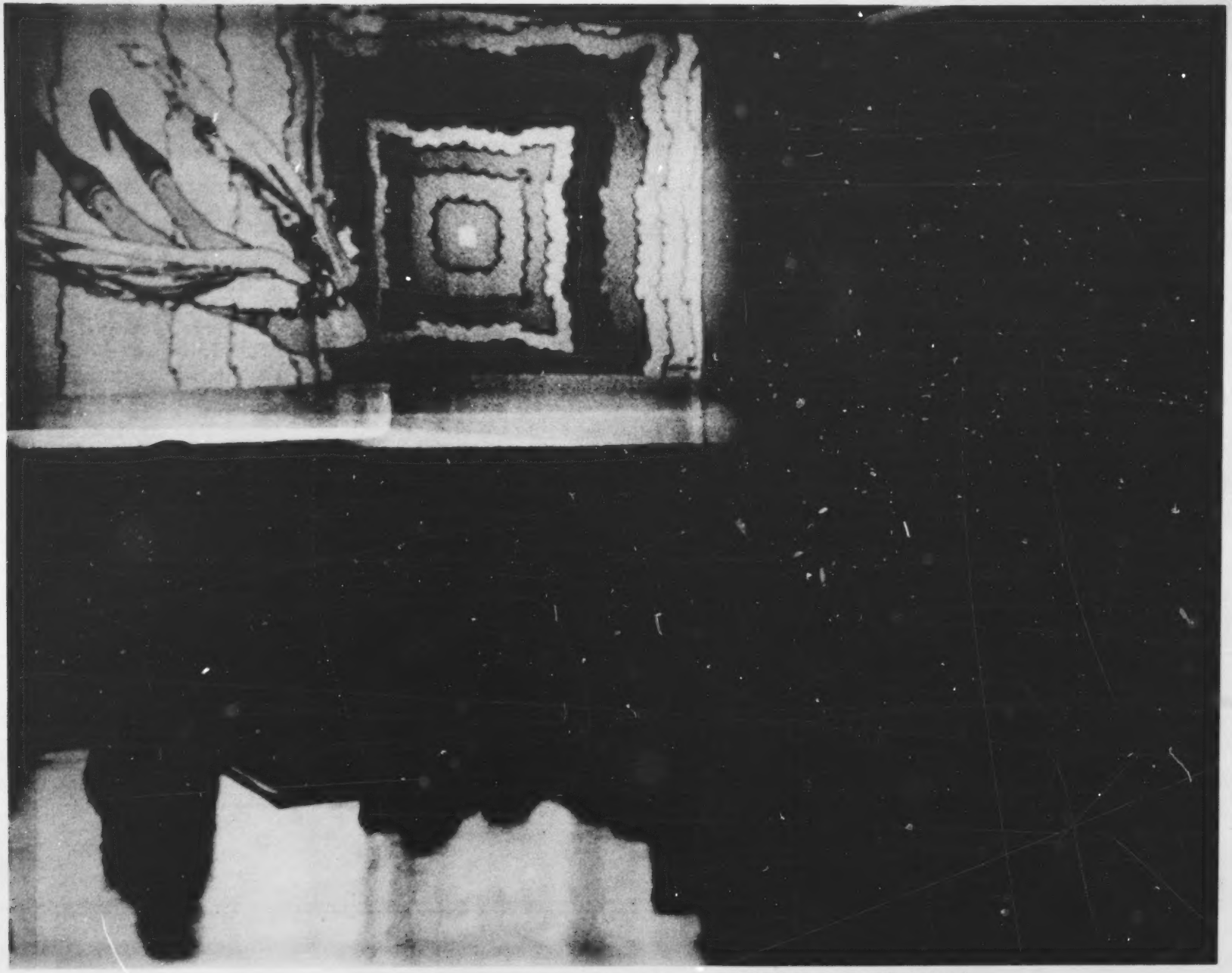
The MOPPET program was designed in a very flexible manner so that the lessons could be adapted to virtually any kind of teaching situation. It is obvious, of course, that a lesson such as movement or dance cannot be done properly in a regular classroom filled with the conventional arrangement of chairs and desks. Likewise, it is plain that media presentations cannot be done properly in a room that cannot be darkened. However, these are obvious common sense requirements that can be quickly ascertained in any teaching facility. The aspect regarding MOPPET lessons that might cause confusion is the idea of modifying the lessons so that they can be taught in facilities that differ greatly; i.e., a standard classroom as contrasted to all-purpose or other special facilities.

In the developmental stages, MOPPET lessons were taught in both the conventional classroom setting and in a special room designed for the program. The lessons will work in either setting, but it should be understood that very often the impact of a lesson may be considerably weaker in a conventional room. Consequently, we have concluded that the degree of success of the lesson is dictated to some extent by the appropriateness of the facilities and that we should therefore strive for the best facilities we can develop. At the same time, we also recognize that the development of flexible, modern facilities in most school systems is a goal that we must strive for over a long period of time. Taking this fact into consideration, MOPPET lessons were designed to be adapted to whatever kind of facilities a school system possesses. Therefore, the descriptions of facilities will be arranged on a flexible scale, starting with the absolute minimum requirements and progressing to the maximum that could reasonably be desired.

Opposite Page: The MOPPET room at Indiana Avenue School (#18), Iselin, New Jersey.


STORAGE AREA
DOOR
PROJECTION SCREEN
RADIUS 11'-1½"
1'-6"
42'-0"
43'-6"
3 OVERHEAD PROJECTORS MOUNTED ON CART
WALL MOUNTED SLIDE PROJECTORS
22'-3"





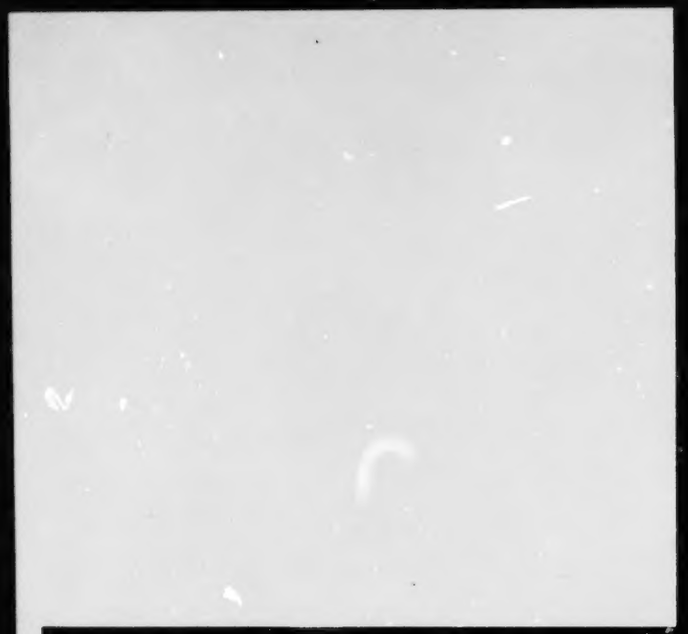
An adaptation of MOPPET room in library of Hatchery Hill School in Hackettstown, New Jersey.

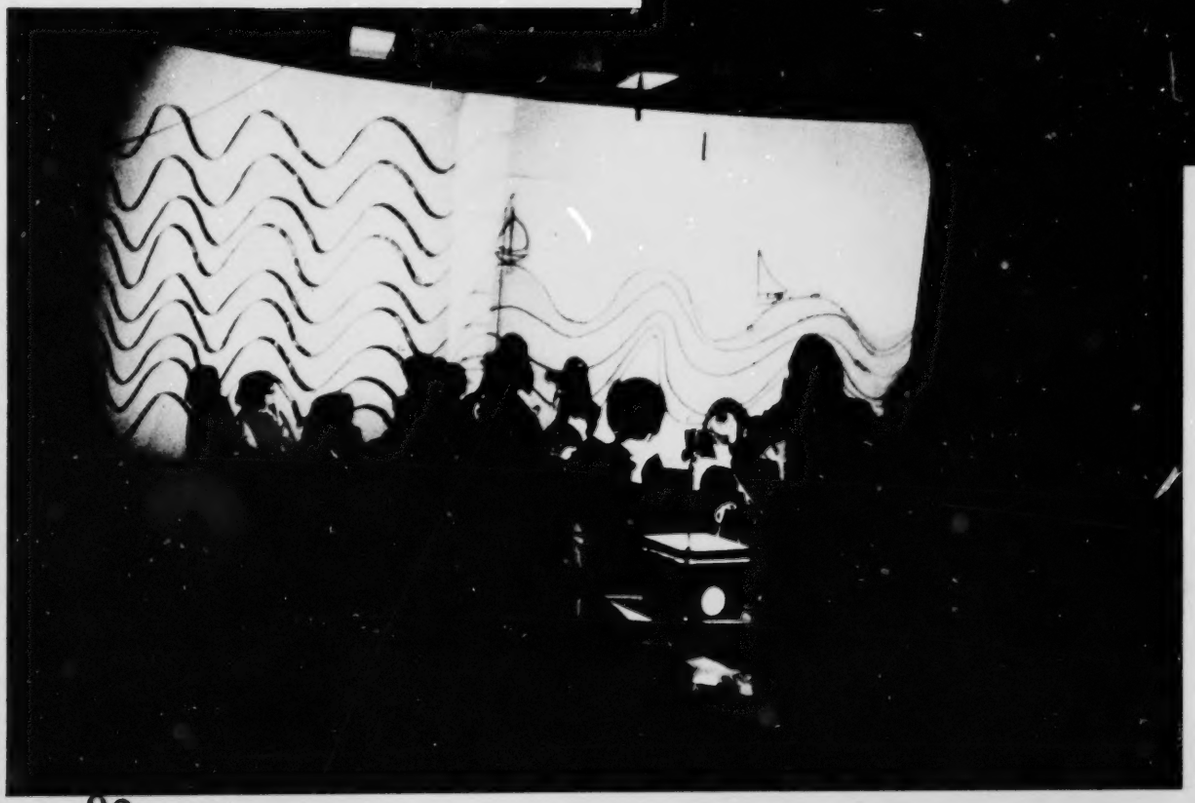
The majority of MOPPET lessons can actually be taught quite effectively in the conventional classroom without any modifications, provided the room has good curtains or blinds to darken the room properly for media presentations. Therefore, adequate means to darken the room must be taken as the absolute minimum requirement for MOPPET lessons. For projection purposes, a portable standing or a pulldown screen is the minimum needed. For presentations involving the simultaneous projection of two or more images, we have tried using more than one standing screen; however, we discovered that the effect was not very satisfactory. In these multi-media presentations, it is better to use a blank light colored wall, or to tape a long white roll of paper to the wall, which gives the functional semblance of a huge screen.

All-purpose rooms, gymnasiums or auditoriums with movable chairs are generally considered somewhat superior to the classroom for MOPPET lessons, because virtually all the lessons can be taught in such a large facility. Movement or dance and creative drama lessons fit especially well into these large rooms because such activities really need a larger space than the standard classroom. Therefore most schools would find these larger rooms to be very adequate for any MOPPET lessons that require a large space. The need for blackout and projection screen facilities applies to these large rooms as well as to any others where the teaching of MOPPET lessons is considered.

Some schools have a special facility for projections and it may be more convenient to do the lessons there with the student activities being done on the floor or whatever space is available. However, in some cases, we simply must weigh the advantages of the classroom as a work area against another part of the building as a media presentation area, and, then, decide which is most important. The best solution may be to do part of the lesson in one part of the building and part in another, despite the fact that this movement disturbs the flow of the lesson.

Opposite Page: A MOPPET room allows freedom for movement.





22

23

The most ideal facility for MOPPET style activities is, of course, a room that is modified to meet the needs of the program. The development of a special facility, particularly tailored to MOPPET type activities, is one of the somewhat unique outcomes of the program. The room at Indiana Avenue School #18 in Iselin, New Jersey, was originally two classrooms. The dividing wall was removed and offices were built in one end. Thus we have, in effect, a usable lesson space equivalent to one and one half normal size classrooms. Since there is no furniture, this space is large enough for all MOPPET lessons.

The floor of this so-called MOPPET room is covered with a good indoor-outdoor rug so that children can sit on the floor. Drapes were selected for darkening the room simply because they give a better esthetic appearance than do blackout curtains. Some of the media equipment is mounted on the walls, and some is moved in and out on A-V carts so that the room is kept uncluttered most of the time.

Opposite Page: Miss Gloria Alibani, Art Teacher, leads children into printmaking by having them react to lines in various situations.

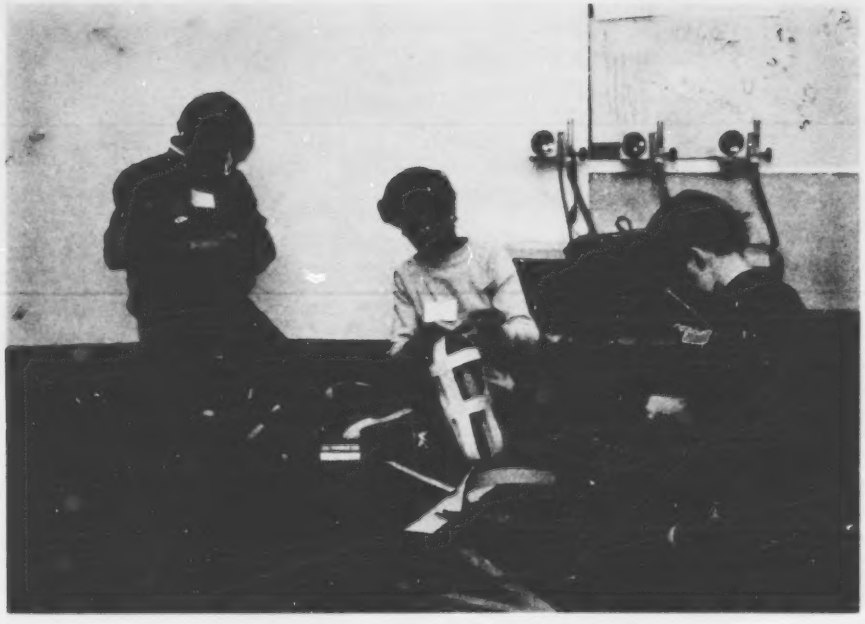
The most unique feature of this room is the curved screen at one end. This screen is an adaptation of Dr. Henry Ray's Special Experience Room at the McDonald School in the Centennial School District of Bucks County, Pennsylvania. Dr. Ray's room is completely round so that projectors mounted in the walls can completely surround children in environments, such as the ocean, desert, forest, city, farm, etc. In reference to the need for a completely circular room Dr. Ray said, "Children don't have eyes in the back of their heads. Therefore, you can get by pretty well with an inexpensive 180° screen." We followed his advice and discovered it was true that a half circle screen is very effective.

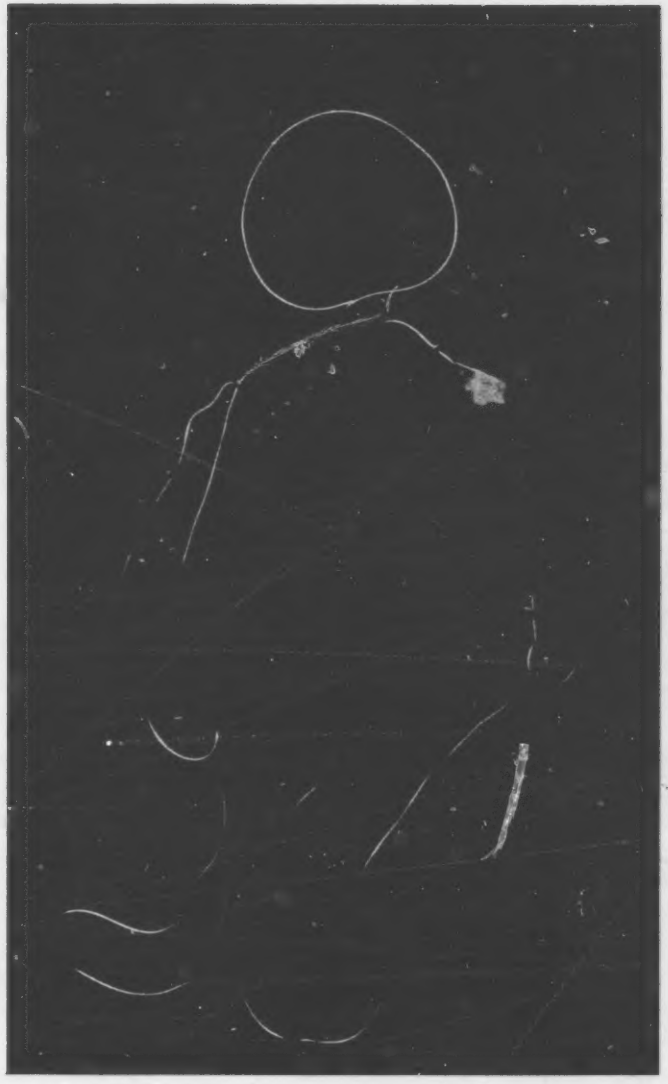
The creation of environments on a huge screen that seem to surround the children is a tremendous motivational device. The fact that the teacher can control the presentation makes this a teaching tool that is superior in many ways to television and motion pictures.

The obvious disadvantage of the MOPPET room is seen in those instances where it is easier for children to work at a desk. Consequently, it should be concluded that an appropriately equipped room, somewhat larger than a normal classroom but smaller than the conventional all-purpose room or gymnasium, is the most ideal space in terms of size for those lessons that are uniquely MOPPET. Used judiciously such a room could service the needs of an entire school, with the remainder of the lessons being done in the classroom.

Those who are interested in alternatives to the conventional school structure we have inherited from the past, will recognize the logic of this MOPPET concept as a realistic step in the direction of changing learning environments to conform more realistically to our modern educational needs.

Opposite Page: Media input and student output in art lesson on line interpretation.





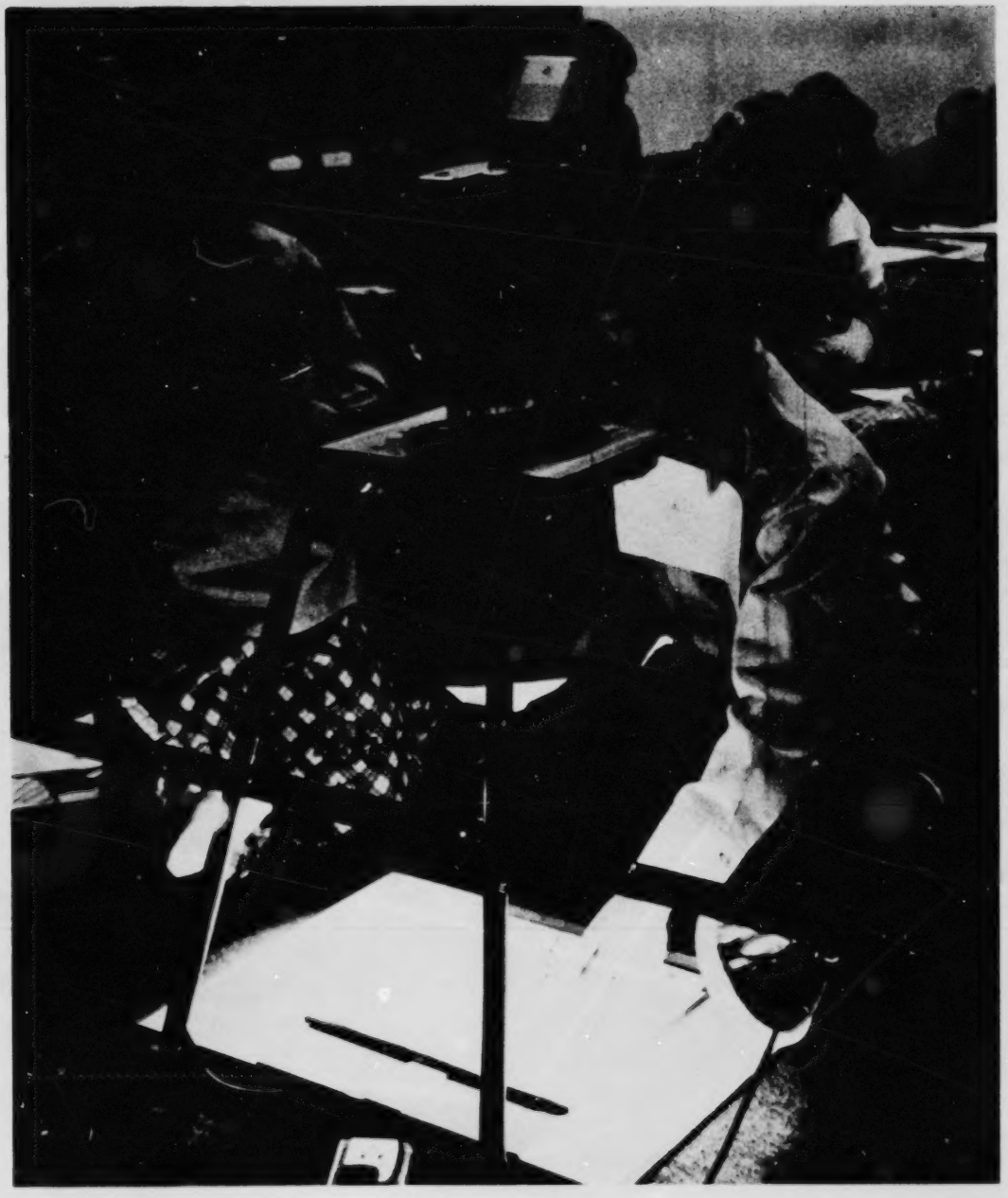
26

27/28

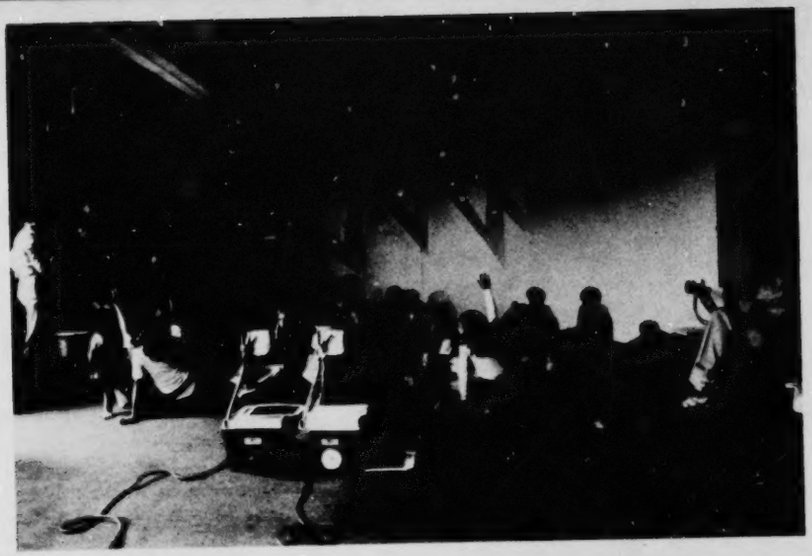
Mrs. Bette Distler uses the MOPPET Room to its fullest advantage for providing an informal atmosphere allowing children to express their emotions -- for poetry is the language of feelings.

As children begin to write, Mrs. Distler responds to each child's poetry.

Mrs. Karen Young, music teacher, encourages children to translate film media into creative music improvisations in ensembles.



Third graders work with an animation stand filming their own animated movie while others work on their storyboards.



The MOPPET Room is ideal for creative drama. Mrs. Anne Battle, teaming with the classroom teacher creates an environment with transparencies which stimulate students to plan and act out their own improvisations.

A group of junior high school students act out an improvisation for the rest of the class at the Colonia Junior High School MOPPET site.

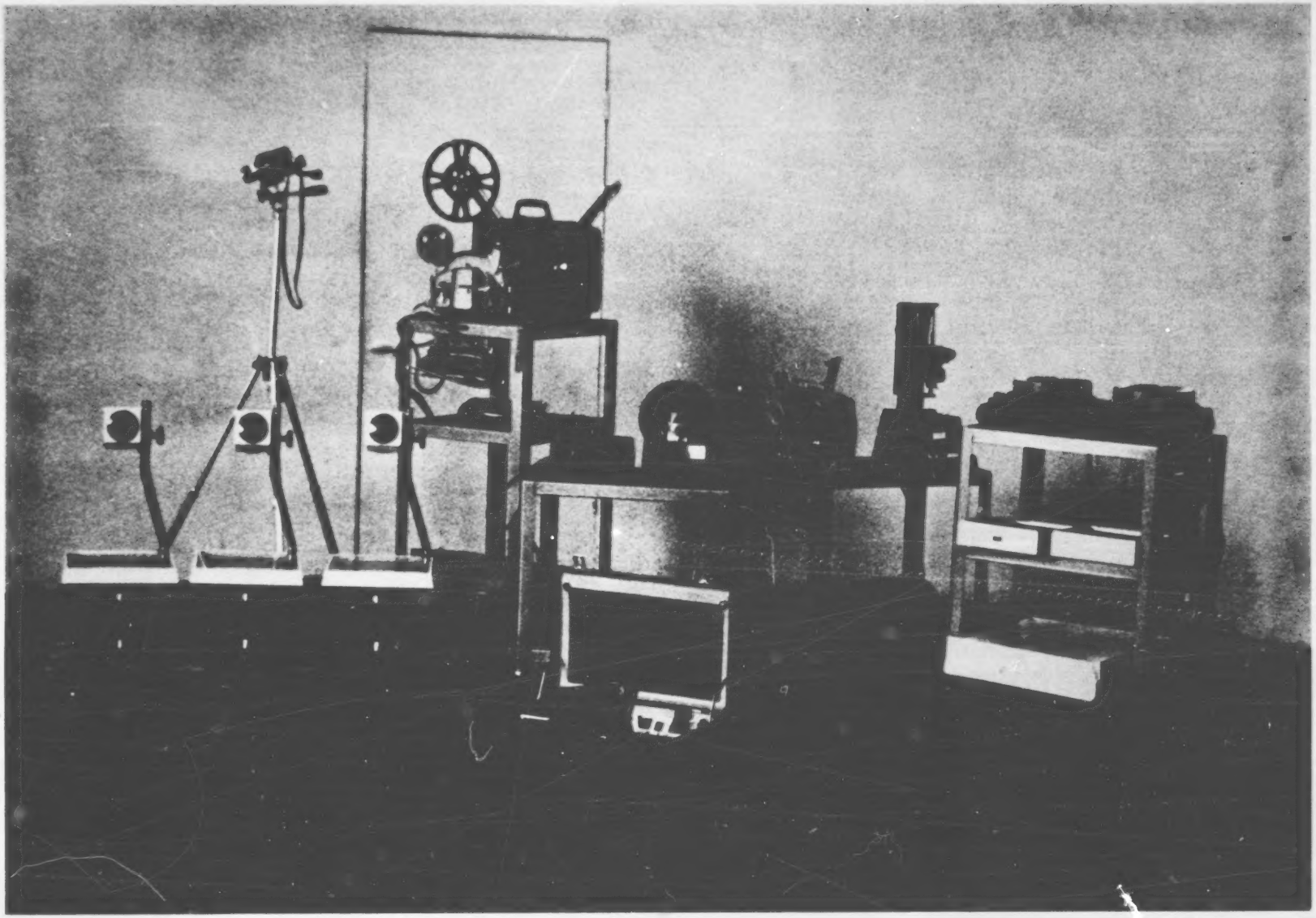
NOTE: The range of costs listed are very flexible because of the wide range of possible suppliers. For example, a drapery salesman might consider $100.00 to be an absurdly low price to furnish blackout drapes for a classroom; whereas a group of P.T.A. ladies who sew might consider it a realistic cost.

No figures are attempted for renovations to basic structures, since such work may or may not be wanted. However, it should be noted that the costs for such work can vary tremendously depending on whether the work is done by local school system workmen or if it must be done by outside contractors. Thus, renovations that might be practical in one school system could be out of the question in another. Therefore, the cost for facilities given here presupposes that the program can be done in avail-rooms without recourse to large structural renovations.

The cost of remodeling an existing room into a MOPPET type facility would vary tremendously depending on the size of the room. For example, the cost for a minimum effective facility would range from $100.00 to $600.00 for blackout curtains or drapes. For a larger facility, such as an all-purpose room, the cost would range from $200.00 to $1,000.00.

The cost range for a minimum effective facility, such as the MOPPET room, would be:

Blackout Curtains or Drapes	$100. to $600.
Good Quality Indoor-Outdoor Rug	1200. to 1800.
Built-In Screen	100. to 500.
Incandescent Light Dimmers	50. to 200.
TOTAL	$1450. - $3100.



A variety of projectors and cameras used by the MOPPET staff.

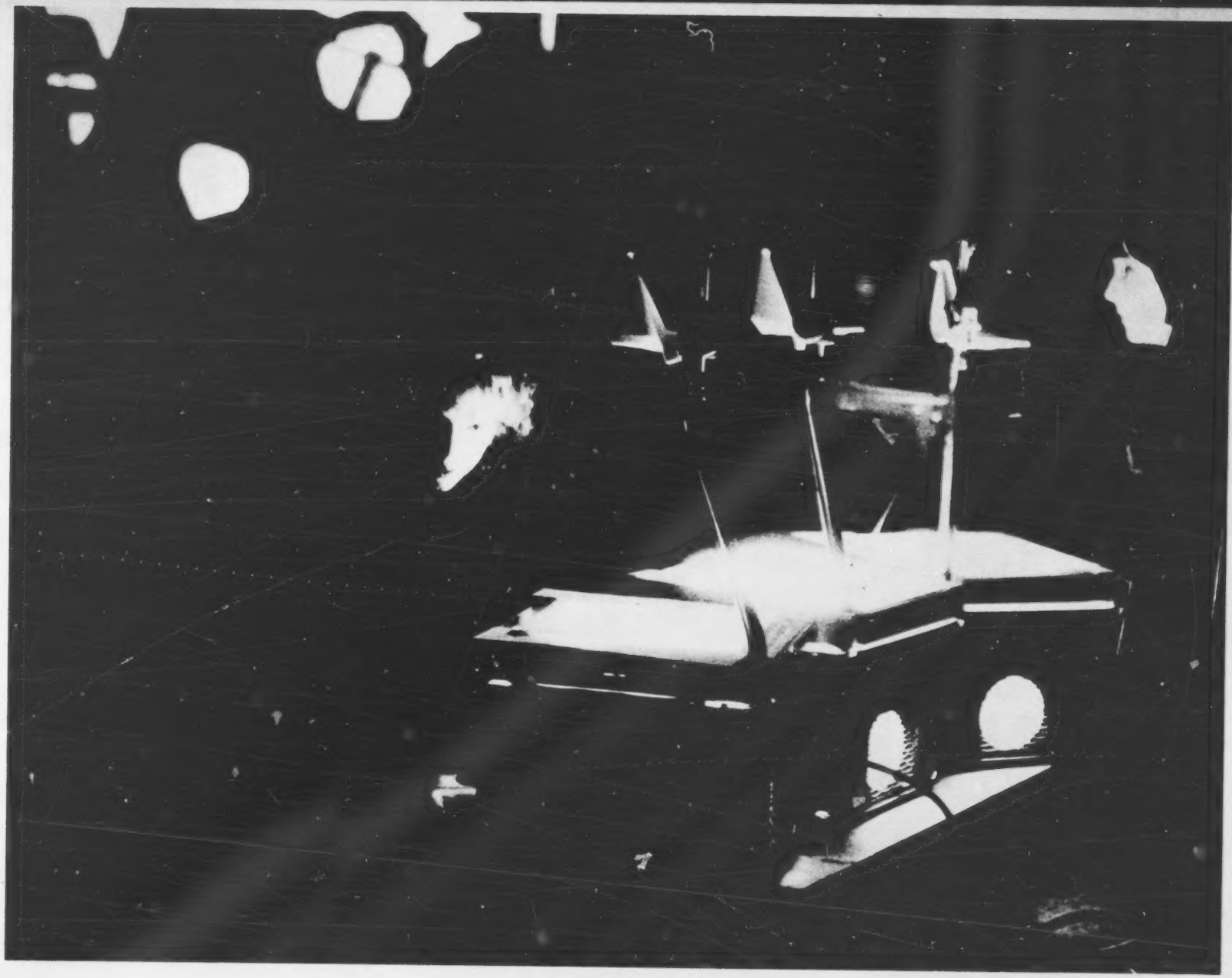
EQUIPMENT

It is not the purpose of MOPPET to give comprehensive instruction in the operation and use of A-V equipment. Such instruction is more appropriate to A-V or in-service courses. What is intended here is to focus attention on some of the basic considerations teachers will encounter when they attempt to expand their media usage.

We will start with an explanation of the reasoning behind the selection of media equipment for the MOPPET program. This will be followed by a list of that equipment. Then, we will examine some of the typical problems to be solved by teachers when they depart from conventional media usage. In this way, we hope to furnish enough pertinent information to enable typical teachers to embark on a MOPPET type program.

The guiding considerations in the selection of MOPPET equipment are simplicity, standardization and reasonable price. By simplicity, we mean that machines which are simple to operate and repair are preferable to highly sophisticated machinery. Standardization of brands promotes familiarity of operation and repair, and it also simplifies the interchange of equipment within a school system. Reasonable price refers basically to equipment that most school systems are able to afford. For example, videotape equipment lends itself marvelously well to MOPPET type lessons, but such equipment is not available to classroom teachers in most school systems; therefore, we have not developed lessons for that kind of equipment.

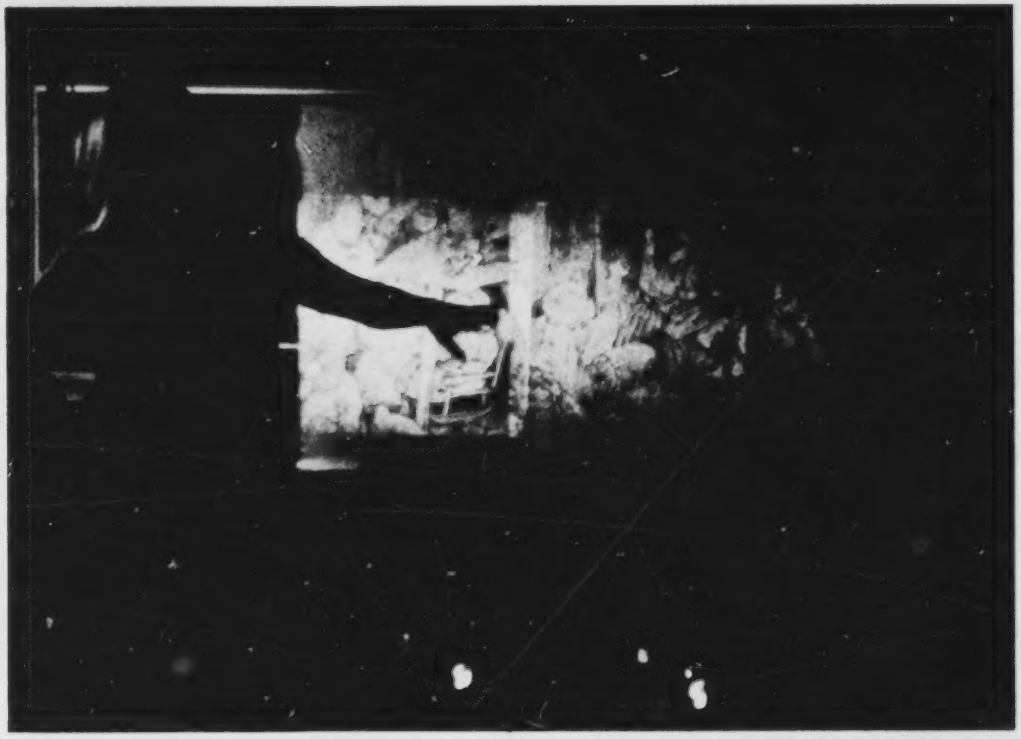
The equipment is arranged in order of importance or frequency of use in MOPPET lessons, with the most essential equipment listed first and the least used at the bottom. This is done because we realize that few schools have all the equipment listed, and we would like to prevent the impression that all the equipment listed is necessary before a program can be started. Actually, a school that has the first six items on the list is equipped to do most of the lessons in the MOPPET teachers' manual. The relative merits of the various equipment will become obvious to teachers as they become more knowledgeable about media. Ultimately, they will probably request all the equipment listed, except possibly the last three items.



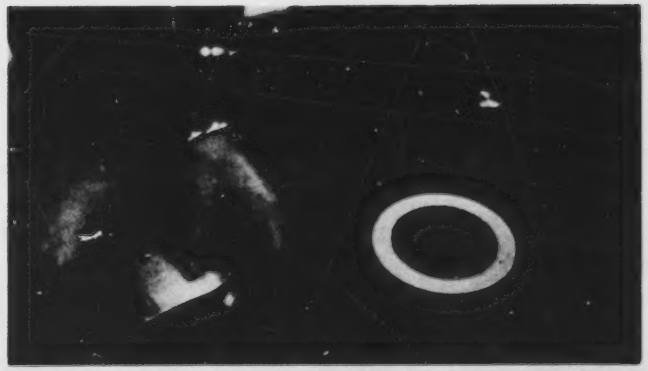
44 *Three overhead projectors on a wooden platform can be wheeled into place easily when needed.*

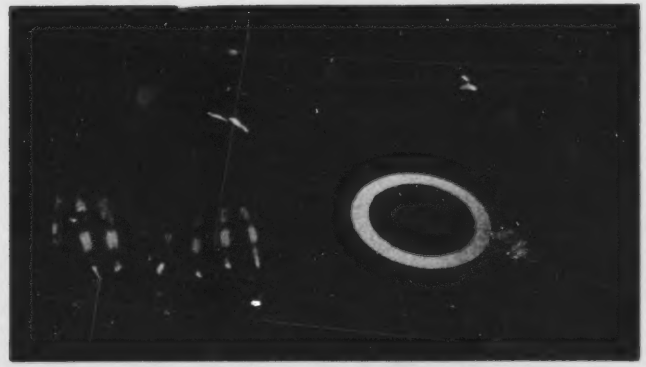
A list of the standard A-V machines used in MOPPET lessons is given below. As with facilities, the minimum and maximum costs are given. The number of machines given in parentheses refers to the number needed to do a MOPPET program in a typical 500 student K-6 elementary school. The same equipment is used at the junior high school level. However, if the equipment exists in a junior high and is already heavily used, it would be wise to consider acquiring additional equipment.

		MINIMUM	MAXIMUM
1.	Projection Screen (3)	$ 150.	$ 300.
2.	Slide Projector (3)	400.	700.
3.	Film Projector 16 mm	500.	750.
4.	Overhead Projector (3)	275.	600.
5.	Cassette Tape Recorder (3)	225.	600.
6.	Record Player (3)	225.	450.
7.	Kodak Ektagraphic Kit	125.	125.
8.	Super 8 mm silent film projector	200.	300.
9.	Super 8 mm silent film loop projector	125.	175.
10.	Filmstrip Projector	100.	200.
11.	Single Reflex Camera 35 mm or 126 Instamatic	25.	300.
12.	Reel to Reel Tape Recorder	100.	200.
13.	Amplifier Speaker	75.	100.
14.	Opaque Projector	300.	400.
	TOTAL	$ 2825.	$ 5200.



Left: A large roll of white paper taped to the wall of a classroom provides a suitable screen for three slide projectors. Below, left and right: Three remote controls can be taped together with masking tape to provide a compact remote unit.





The cost of this equipment varies tremendously depending upon the brands involved, bid prices, special sources, etc. Therefore, the price ranges listed must necessarily allow for such variables as well as for individual preferences. Regarding cheap versus expensive equipment, it can be said that in general the cost of maintenance and early replacement of the cheapest equipment tends to bring it up to the cost level of better equipment over the long run.

Some might be surprised at the listing of the projection screen as the most important item of equipment. Screens vary tremendously in size, cost, flexibility of use and quality. The decisive question to be asked is whether or not the screen is effective for the intended purpose. If this question cannot be answered affirmatively, it is probable that, otherwise, excellent lessons will be flawed by ineffective media presentations.

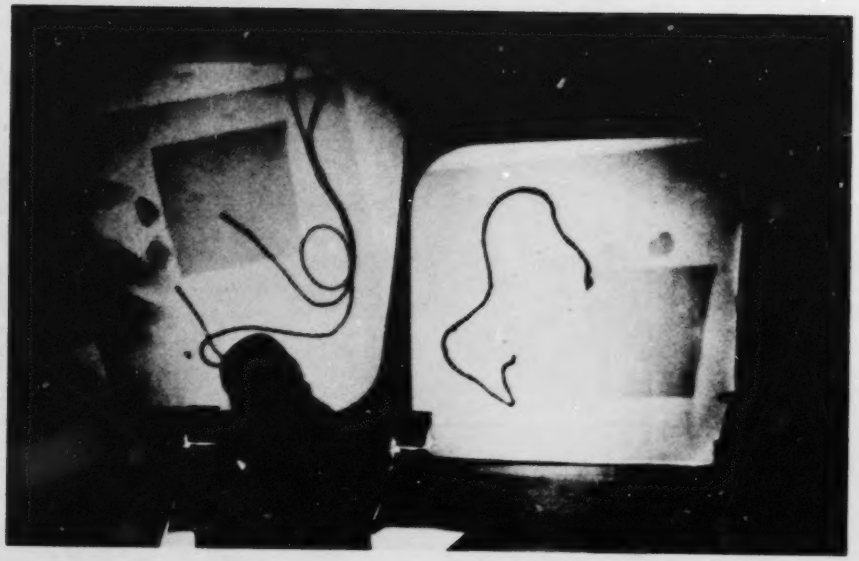
Virtually any facility can be made usable with the proper screen. For example, in extreme cases where no darkening of a room is possible, a Kodak Ektalite Screen (approximately $75.00) makes good projection possible in daylight, although it will lack the drama of a darkened room and the scope will be limited to the screen dimensions and to the audience angle required for such screens. Despite its limitations, the Ektalite Screen is a good answer in conditions where proper room darkening is impossible.

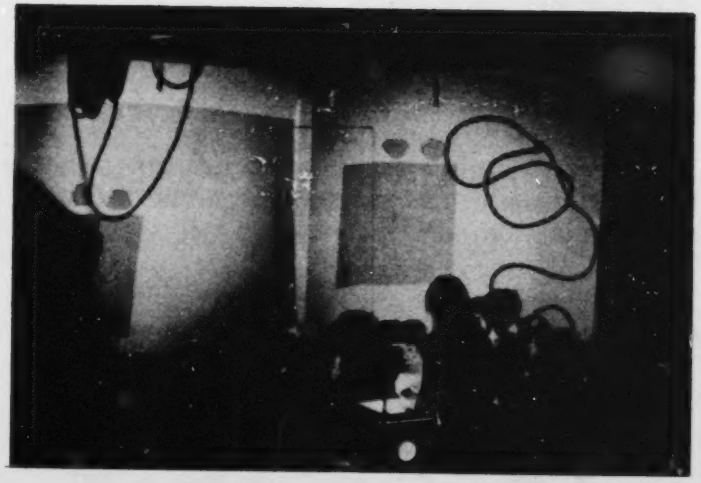
However, we recognize that most media presentations are made in a darkened room because they are most effective in that environment. It is in that area between daylight and a properly darkened room that disaster usually strikes. A room needn't be pitch-black to be effective, but every degree of light that is admitted detracts from the presentations. The fact that a complete blackout is not essential misleads many teachers into accepting an inadequate compromise. As a rule of thumb, it would be best to recognize that a room lacking special blackout shades or drapes is, more likely than not, to be too light. One can sometimes try out visuals at home at night or in a windowless storage room to ascertain what they look like under ideal circumstances; and then it can be decided how much compromise can be made without losing too much effectiveness.

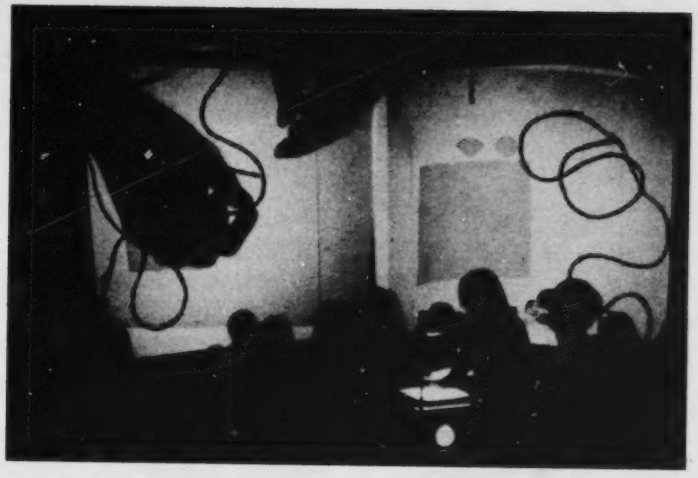
After solving the problem of blacking out the room, we return to a consideration of the screen itself. Most classrooms use either a portable screen or a pulldown screen installed on the front wall. Auditoriums and all-purpose rooms usually have a large permanent screen of the pulldown variety. In general, this is about the state of the art in most schools.

Because these conventional arrangements are workable, we have become accepting of them and have given little further thought to the matter. In our minds media progress has been associated with other concerns, such as, the numerical increase in media usage or the use of television in the classroom. We have not given enough thought to the more imaginative possibilities - changing the classroom environments; preparing powerful motivational presentations; enhancing instruction by giant-sized illustrations or arresting detail; over-whelming viewers with reality, beauty or ugliness; or juxtaposing unique media combinations.

The development of more effective techniques and methods of media usage is one of the primary objectives of Project MOPPET. In pursuit of this objective, we have found that the projection surface itself ranks very high as a limiting factor. In trying to overcome this limitation, we have discovered that we are surrounded by a great many possibilities that we have habitually overlooked. For example, any unbroken or reasonably unbroken expanse of wall is usable for projections provided the paint or other surface material is sufficiently light in color. Large sheets of white paper, such as the twelve foot wide rolls of heavy paper used by interior decorators, can be taped to broken or cluttered walls to form a very large effective screen.





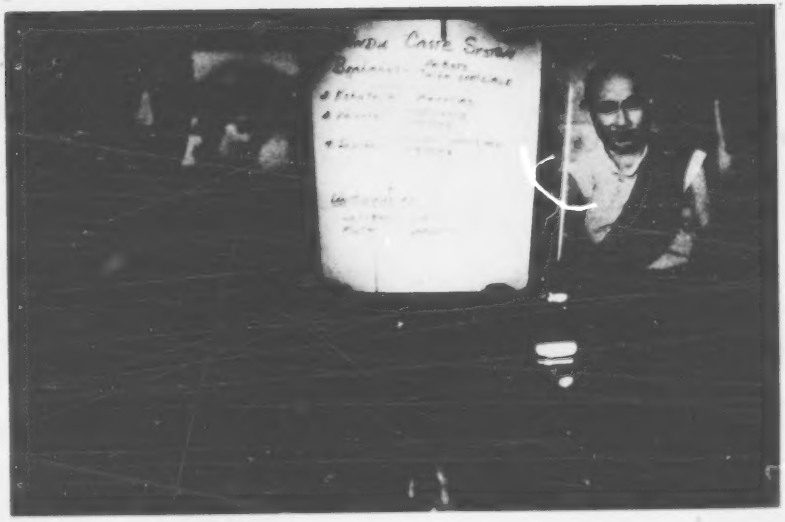


Miss Gloria Alibani experiments with a composition of some paper shapes and a piece of string prior to sharing the experience with children. Later the children will create their own compositions of shape and line.

The ideal of a curved screen, such as the MOPPET room is a bit more difficult to come by and usually must be specially constructed. However, such a screen can be made cheaply by covering a two-by-four frame with plywood, sheetrock or canvas and then painting it. Altogether it is an inexpensive structure and is well-worth the effort when one considers the extraordinary projection juxtapositions it made possible.

Some such large screen capability is virtually mandatory if one wishes to effectively present multi-media lessons or if the learning environment is to be dramatically altered. Naturally, we all must start with the conventional commercial screens with which we are familiar, but it is strongly urged here that some serious thought be given to the possibilities of large screen projection. We have found very often that a can of off-white paint or an expanse of white paper, as suggested, is a very cheap answer to elaborate projection needs. When examining the lessons in the MOPPET teachers' manuals, it is urged that the reader keep in mind that projection screen implies the desirability of having the best possible screen.

Opposite Page: To heighten the impact of media in a junior high school lesson on the Hindu Caste System, two slide projectors flash a series of slides on either side of a stationary projection of an overhead transparency. This lesson was developed by Mr. Theodore Tylicki, social studies teacher.



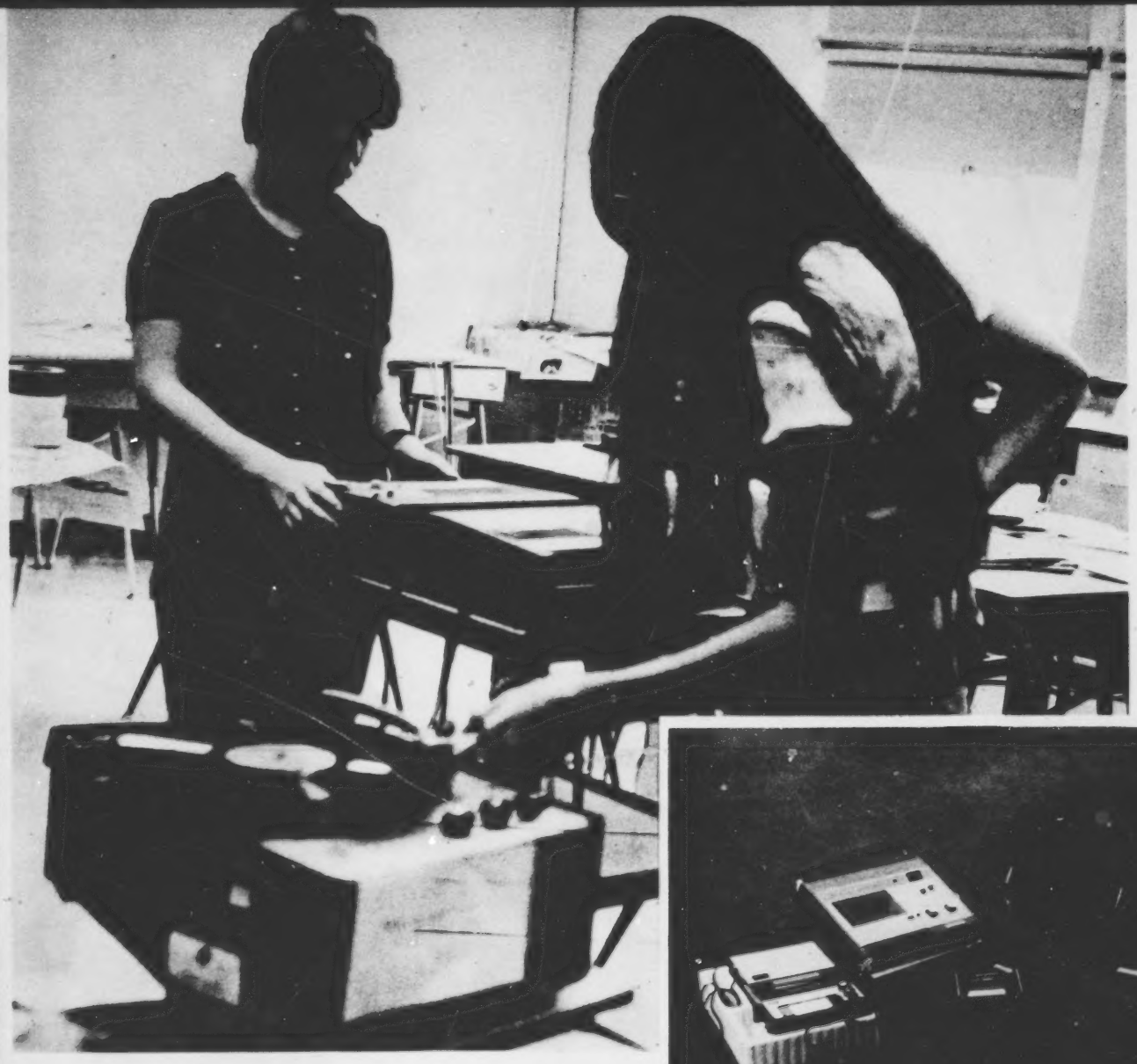
Slides of students' art work can be utilized for motivation in other MOPPET lessons. Students (left) can take their slides using the Kodak Visualmaker after a short demonstration.

From the standpoint of the uses of various A-V equipment, we have discovered that teachers with a great deal of A-V experience ultimately arrive at somewhat similar insights, despite the great variations in individual experience. This happens because of the inherent strengths and limitations of the various mediums. For example, movie films with their constantly changing images make a less definitely defined pictorial image than is the case with slide presentations, which normally stop each picture for a good look. On the other hand, for the projection of a flowing story or action sequence, movie film would normally be preferred. The point is not that one kind of projection is superior to the other, but rather that the nature of a given teaching objective should dictate which projection method the teacher would choose. The development of teacher judgment, taste, even style, in such matters eventually adds a new dimension to the teacher's resources and opens up new curriculum possibilities.

Mrs. Bette Distler uses slides of children's drawings with a 16 mm film as input for a poetry lesson.

This kind of teacher development can only be developed through a rich and varied experience in doing. Consequently it makes little sense for us to recommend one kind of A-V equipment as superior to another. In order to create a teaching situation where teachers can grow, it is necessary that they have access to most of the standard equipment listed in this manual. However, since they cannot learn to use all of the equipment simultaneously, it is not necessary to have it all in the beginning. Most certainly as teachers experiment and grow in adventurousness, their requests for a broader range of media will grow, and those requests will reflect their own true interests rather than the dictates of an outside source.

As a practical example of this kind of growth, MOPPET in the beginning had available a good library of 16 mm movie films and, therefore, depended heavily on it. However, in later years the project preference has definitely shifted to the slide projector, with the overhead becoming more and more popular. It is interesting that the involvement in slide and overhead presentations has increased as teachers became more skillful in developing their own materials. It appears to be one of the characteristics of A-V growth that teachers gradually become more and more involved in creating and having their students create A-V materials that more perfectly suit their purposes. They do not desert commercial materials entirely, but rather they reach a balance which is dictated by judgment rather than limited options.



Having several tape recorders and phonographs available makes sound collages possible when teachers create aural environments. Junior high school teachers, Mrs. Elizabeth Yaremczak and Mrs. Madeline Graber select and record particular music.

62

63

Some special thought should be given to the aural aspect of media presentations. Very cheap tape recorders or record players sometimes produce a quality of sound so poor that they detract from the impact of a lesson. As always, the question of cost must be considered. However, it should be made clear that the quality of sound bears a fairly close relationship to cost, and the cheapest equipment tends to be unsatisfactory. For example, a tape recorder that seems satisfactory in reproducing the human voice may nevertheless terribly distort music. A better machine seems clearly the answer in this case. Sometimes a different combination of equipment can improve a situation. For example, a record player that gives very poor musical reproduction may be very effective if the sound is routed through a good speaker instead of the speaker in the machine.

Occasionally, we may encounter a room that is acoustically so poor that a reasonably good sound presentation is impossible. In such a case, it is simpler to substitute another room, although sound conditioning can be done rather cheaply if one can secure competent advice on how to do it.

The primary consideration to remember is that reasonably good sound is possible in almost all circumstances, and inquiry about how to improve the quality at a reasonable cost will almost always lead us to someone who has the answer.

We should recognize that the country is full of amateur as well as professional A-V technicians, and the answer to virtually any technical problem can usually be provided by a local tradesman, parent, teacher or what have you. Technical A-V resource books are fine for reference, but they tend to load us down with information that we are not looking for, without giving specific answers to our particular problem. Therefore it is best to take each problem as it occurs and look for answers to that. In this way one can accumulate a large store of A-V expertise in a relatively short time.

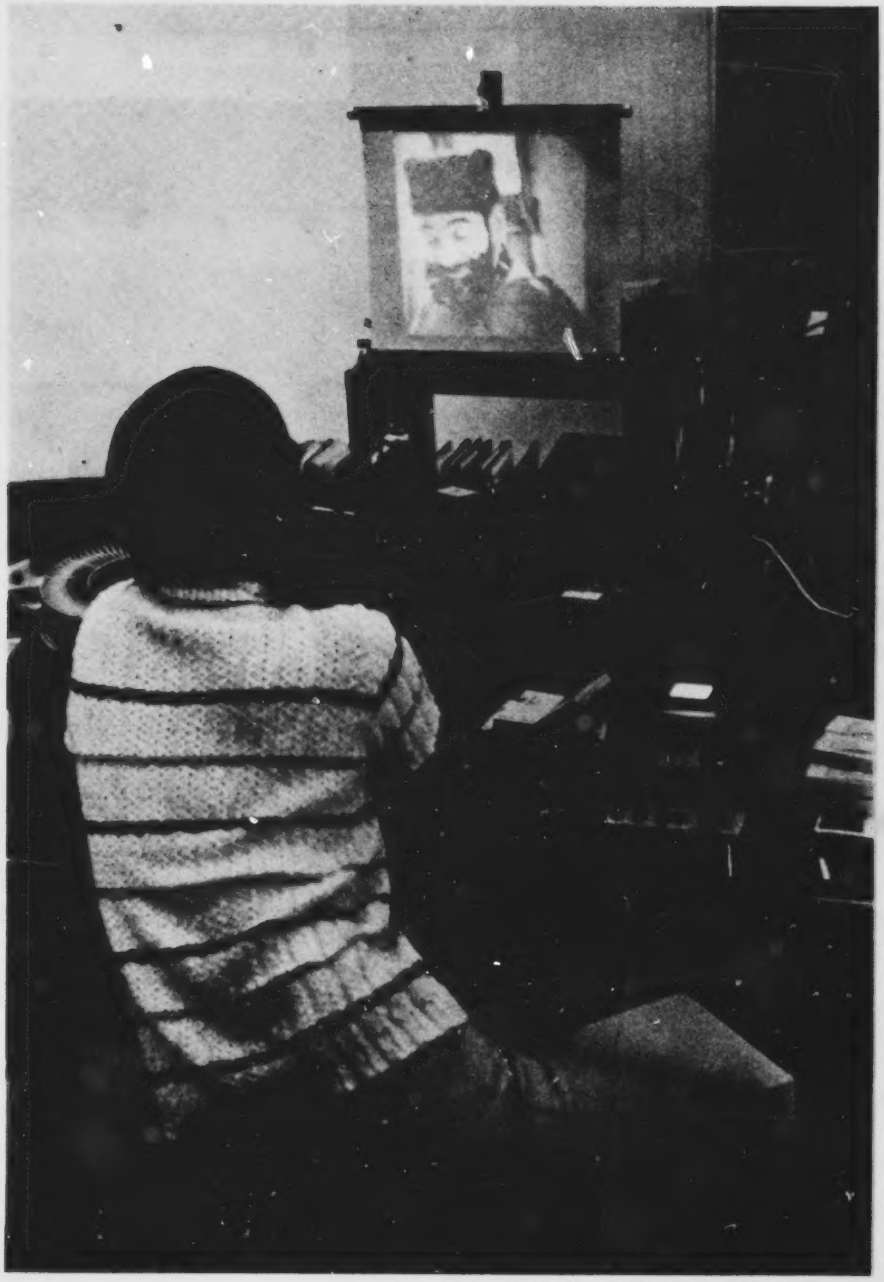
Probably the best advice that can be given is to be alert to new developments that are constantly occuring in methodology as well as equipment. Don't accept poor A-V presentations as normal for amateurs, because they can be improved.

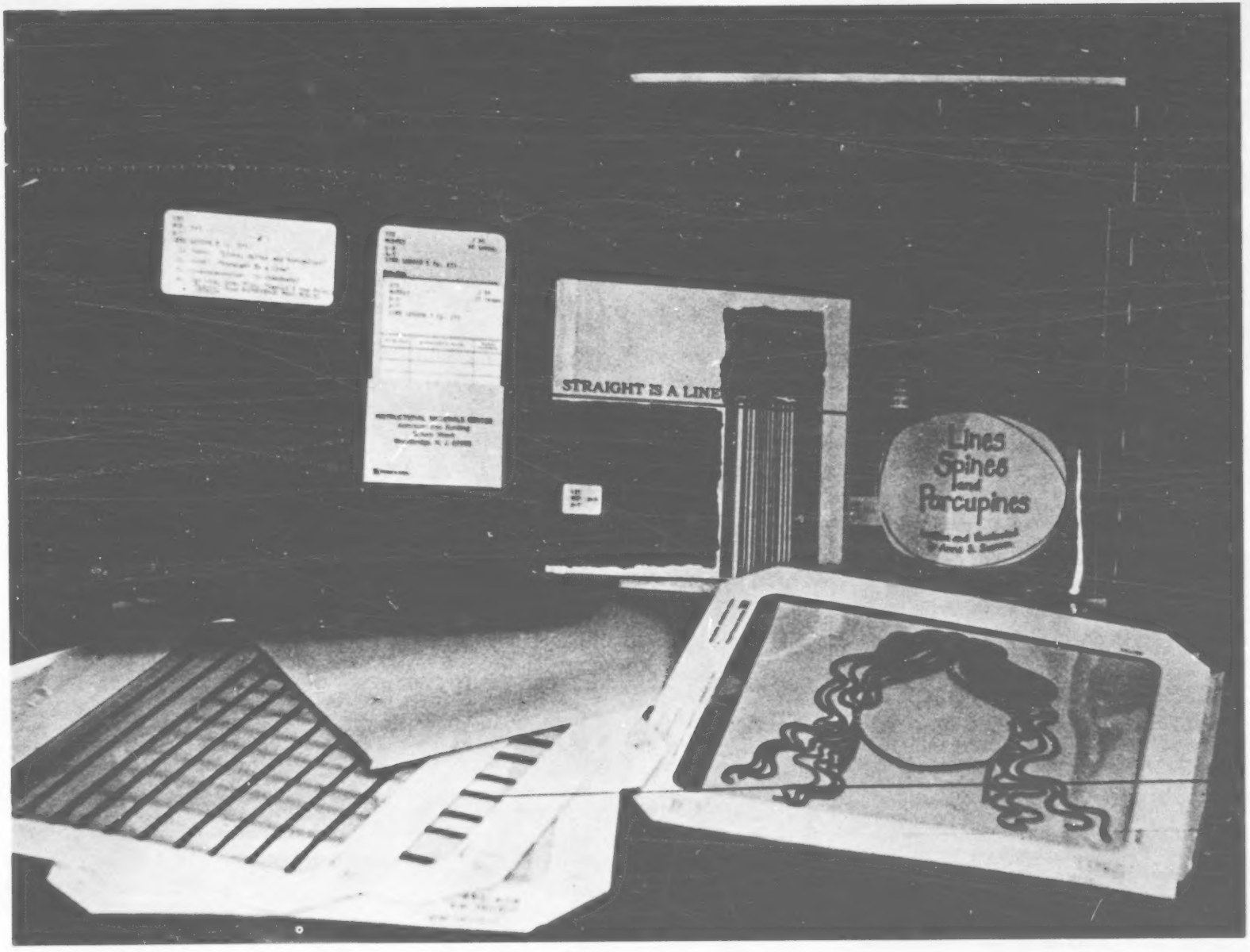
When the time comes to duplicate equipment it is quite likely that the judgment of the teachers, based upon their needs, will be the best guide. Again MOPPET can furnish a good illustration of such development. Due to the influence of Dr. Ray's work, the project staff became involved quite early in the presentation of environments on the curved screen in the MOPPET room. These presentations required three slide projectors. We discovered that the Kodak Carousel Projectors had a remote control so that the control of the three machines could be grouped together and the teacher could control all three simultaneously. We also discovered that the automatic focus control was necessary to insure that all the images would appear clearly.

Later we mounted the machines on the back wall of the room in order to get the three A-V carts out of the room. We then needed extension lines for the remote controls so the teacher could control the machines from the other end of the room. We also discovered that a zoom lens enabled us to get the size picture we wanted when we varied the distance of the slide projector from the screen surface. All this sounds complicated, but the teachers have developed the whole procedure into such a simple process that we have fourth graders who can assemble and execute slide presentations without teacher assistance.

In conclusion we should say a word about the nature of A-V expertise itself. ONE SHOULD NOT ALLOW ONESELF TO BE INTIMIDATED BY THE EQUIPMENT. All sorts of malfunctions and breakdowns are normal, and they happen to experts as well as to amateurs. The primary difference between the expert and the amateur is that the expert tries to improve the odds in his favor by taking proper care of the equipment and by allowing ample time to check out the equipment before each presentation.

Opposite Page: Mrs. Sandra Bardar, junior high school teacher, previews slides and corrects the poor ones on a repronar slide duplicator.




STRAIGHT IS A LINE
Lines
Spines
and
Porcupines

MATERIALS

Probably the best way to introduce the subject of materials is to briefly refer to the original MOPPET kindergarten pilot lessons. In those activities we did a series of 10 to 12 lessons in each of 6 kindergarten classes. This was done almost exclusively with materials and equipment that existed in the school system at the time.

The problem was to utilize existing materials in such a way that the MOPPET theory of a humanities curriculum would be demonstrated. As mentioned previously, we had an excellent 16 mm film library on which we drew heavily for lesson material. In retrospect, it is obvious to us that a good filmstrip or slide library could have been utilized just as easily for those lessons. Since school systems vary tremendously in regard to the kinds of materials and equipment they have collected, it seems logical that they should (as we did) start with whatever usable materials they already own. It is unlikely that any school system nowadays is so barren of materials that MOPPET type lessons would be impossible.

Opposite Page: A sample kit for a MOPPET art lesson on Lines availabe at the Instructional Materials Center for Woodbridge Township teachers.

The most vexing aspect of the materials problem involves the process of making existing materials known and accessible to teachers. This is virtually equivalent to saying that elementary resource people, such as librarians and media personnel, should be actively involved in the program to familiarize themselves with program needs.

In this respect MOPPET was very fortunate to have as coauthor of the program, Mrs. Estelle Marks, Supervisor of Libraries and Media in the Woodbridge, New Jersey, Public Schools. The original MOPPET K-3 Teachers' Manual contains the early kindergarten lessons Mrs. Marks developed and taught, which served as prototypes for the lessons that have since been developed. She also conceived the idea of making up kits of materials for MOPPET lessons which can be borrowed by teachers from the Central Instructional Materials Center.

We cannot emphasize enough how important it is to have such an imaginative library and media person involved in the program, and her work demonstrates how much such a creative person can contribute. However, in the context of adapting a MOPPET program, such unusual creativity is not an essential quality of library and media personnel. What is needed primarily is the willingness to organize appropriate lesson materials for teachers. When this job is done properly, teachers are often amazed to learn of the great range of materials that are actually available to them.

Opposite Page: Mrs. Estelle Marks, Supervisor of Libraries and Media in the Woodbridge, New Jersey, Public Schools, looks at some pictures which she selected for a lesson called Lopsideland.

The MOPPET teachers' manuals contain lessons that cover a very wide range of materials, both commercial and teacher made. Teachers can choose their own starting point and become more adventurous as they gain experience. In general it is easier for them to begin by using commercial materials and gradually move toward making their own.

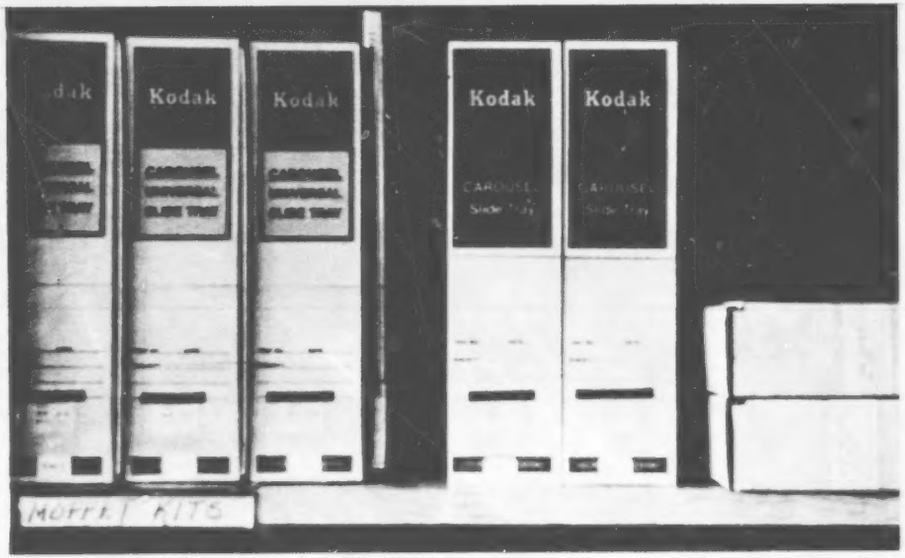
We have found that the central problem for teachers embarking on MOPPET type lessons is lack of confidence in the value of their own ideas. This can be traced to traditional teacher training, which in effect has given lip service to the idea of training teachers to be resourceful and creative, but has in reality programmed them to be dependent on a set curriculum that is imposed. To further aggravate the situation, commercial firms have in recent years been developing so-called "teacher proof" materials.

Such a course is diametrically opposed to the MOPPET philosophy, which is dedicated to the idea of bringing out the best that teachers have to offer. Fortunately, we have found that the pattern of relying on set methods can gradually be broken as teachers develop the ability to choose materials and techniques and/or organize them into effective lessons.

In regard to the actual materials, it would be futile to try to give even a partial listing because the range is endless. The teachers' manuals contain a good representative sampling of the kinds of materials that can be effectively used. The sources are given for commercial materials and brief descriptions are given of the various kinds of teacher prepared materials. In many cases optional materials are listed. Needless to say, substitutions for these materials may be made, although this will often lead to some appropriate modifications in the lessons.

We cannot repeat too often that MOPPET lessons are intended to serve as prototypes through which teachers will gradually learn new techniques and gain new insights. The lessons are not intended to be slavishly followed year after year in a mechanical manner. They will have served their purpose when teachers increasingly commence to say, "I like this piece of material better than the one MOPPET uses because the children react in a more individual manner, etc."

Opposite Page: At the Instructional Materials Center, Miss Margaret Carniglia, Research Assistant codes materials into MOPPET kits for use by classroom teachers.


Kodak
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Art materials are not supplied in MOPPET kits. Miss Gloria Alibani uses a studio approach in the MOPPET room for the experience portion of the lesson.

The original MOPPET kindergarten pilot lessons, which were referred to earlier, were done basically with the materials the school system owned, with only about $200.00 additional being spent for miscellaneous materials. We know of a couple other school systems where similar scale pilot activities are being conducted at a somewhat similar cost. This is encouraging because it demonstrates that the conventional, established programs nowadays require a considerable amount of equipment and materials that can in fact be utilized to start a MOPPET program. Once a pilot series has been completed it is quite likely that those who have observed the effects of the program on children will support it and advocate increasing support.

It is important to understand that humanities material is not unique to humanities programs, but can usually be used for more than one purpose. This being true, some intelligent coordination of humanities needs along with the needs of other school programs, can result in the purchase of new materials that are appropriate for MOPPET lessons as well as existing programs, so no increase in the materials budget will occur. The coordination needed here almost certainly requires the attention of the library, media or other source people who are in close touch with the overall needs of a school program.

79

We strongly urge school systems to seriously consider a MOPPET type humanities program, regardless of whether or not any funds are currently available to such programs. We do this because our experience with the program leads us to believe that a beginning program is possible virtually everywhere and that the success of the initial program will attract support for more extensive adoption.

However, we are aware that even if the first stages of the program are begun with little or no funding, the continuing support of a MOPPET type program on a school wide basis requires financing. Therefore, we have estimated the costs based on an average school situation.

In a 500 student K-6 elementary school, we estimate the cost of materials for a grade level would be $1,000.00. Because of the overlap of materials, the cost for each additional grade would be $500.00, so that the entire school could maintain the program for $4,000.00, or $8.00 per student.

In a junior high school the same $8.00 per student would suffice, although the number of students would likely be much larger.

80

A team of teachers from the Madison Township public schools act out their own creative drama improvisation in a workshop conducted by Mrs. Anne Battle at the MOPPET site.

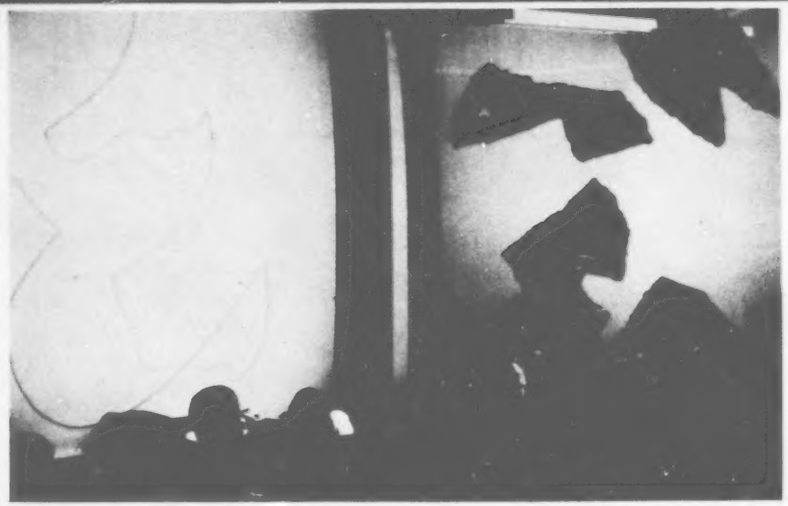
IN-SERVICE

Since we live in a society that does not broadly dispense arts and humanities experience, it is safe to assume that most teachers could greatly benefit from in-service experience in those areas. In the early stages of the MOPPET program, we felt that fully explained teachers' manuals in combination with conventional in-service would offer sufficient training to enable teachers to embark on successful programs. However, in practice this proved untrue. Consequently, as time went on we added the present How To Do It manual and later the Theory and Practice manual to help explain and reinforce the teachers' manuals. In addition, our in-service workshops evolved from the conventional explanatory and "hands on" experiences to the teaching of MOPPET lessons to teachers in virtually the same manner as they are taught to the children. This was necessary because we have discovered that there is a dimension to MOPPET that cannot be adequately conveyed in words. Thus, we found it essential that teachers undergo the experience itself in order to understand it.

Needless to say, it is essential that workshop leaders have themselves gone through the kind of creative experience that they are trying to create for their teacher-students. In addition, concerning the arts, it is important that the leaders clearly understand the difference between the pursuit of skills and the pursuit of broad understandings. For the guiding thought of MOPPET arts lessons is that they should center on the basic principles underlying each art and on the relatedness to their knowledge. The skills are not denigrated in any way, but we recognize that the skills can be taught best by skilled artist specialists; whereas the underlying basic principles can be understood and taught by all teachers.

The argument for keeping all arts instruction in the hands of the specialists can, of course, be reinforced by the likelihood that the specialist can teach the principles as well as the skills more effectively than can the general classroom teacher. However, as a former music teacher, the writer can document the dominant pattern of arts instruction, wherein an intensive emphasis on the skills results in faster progress in performances and the production of arts products. To invest substantial instructional time in arts education is certainly desirable in the long run. However, normally neither the children nor their parents understand or value such education; instead they want to perform or make something. Thus, there is great pressure on teachers of the arts to deliver the kind of arts instruction that the clientele demands.

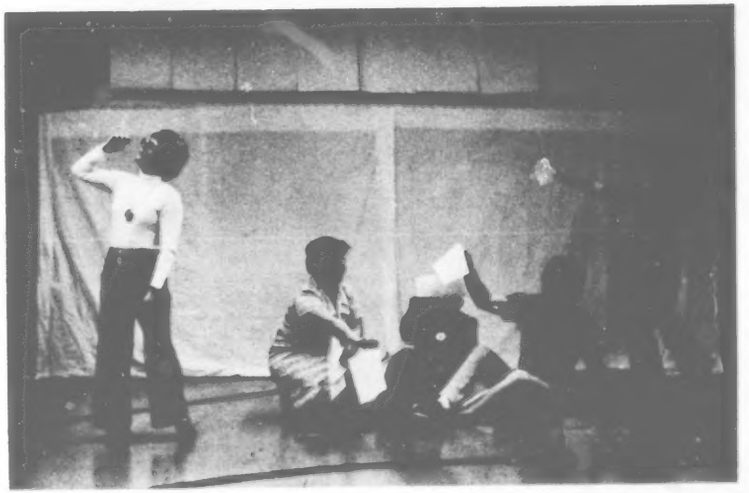
There is little demand for arts education because there is little understanding of the value of the arts in illuminating and strengthening understanding of the so-called standard curriculum. Therefore, the humanities element of the arts has been largely ignored throughout most of our education history. To rectify this situation is the primary goal of MOPPET instruction. Thus, for teachers to follow traditional practice and make skills instruction the primary aim in MOPPET is to negate the basic aim of the program.



Mrs. Marian Carter (right) projects transparencies of shapes which provide input for a movement workshop in the Carbon-Lehigh Intermediate Unit, Pennsylvania.

MOPPET teachers, Mrs. Karen Young (extreme left, opposite page) and Miss Gloria Alibani (extreme right, above) realize that the joy of creating must be experienced by teachers if they, in turn, are to guide their own students in the creative process.

After attending the MOPPET training program for other school districts, a team from the Randall Carter School in Wayne, New Jersey successfully designed and conducted their own MOPPET in-service workshop for the rest of the staff.



The humanities approach to the curriculum virtually demands an interdisciplinary approach. Such an approach requires a team of teachers, both from the arts and from the standard academic disciplines who are in agreement that basic education is their main goal in the humanities phase of their instruction. Teachers who profess a great interest in humanistic education, but who at the same time concentrate exclusively on skills and content, might properly be asked the question that wise critics of our educational practice have always asked: If there is no basic understanding, how can an education predicated on skills and content alone ever rise above the level of pure utilitarianism? If the teacher should remain unmoved by this query, it is likely that he/she is not a good prospect to be included in the initial nucleus of prospective MOPPET teachers.

This initial nucleus must be chosen with care. It can include arts teachers, classroom teachers, library and media personnel, and supervisory or administrative personnel. The group need not be large--at least three but not necessarily more than six. It is this group who must first internalize the program and prepare themselves to become the workshop and team leaders who will furnish the instructional leadership in the wider dissemination of the program.

This initial training can be greatly facilitated through contact and involvement with the MOPPET project. However, if this is not practical because of distance or other considerations, the leaders must take responsibility for acquiring needed training elsewhere. This is not as difficult as it might at first appear. After all, the ingredients of MOPPET training are not unknown by any means; it is the way these ingredients are put together that brings about the kind of result MOPPET aims for. Also, a complete range of lesson and theoretical material now exists for the guidance of prospective adaptors. Particularly helpful in this regard is the manual, MOPPET: Theory and Practice, which describes the lesson process and contains a detailed analysis of several sample lessons.

It generally takes about one year for a team to feel competent to disseminate the program in their own district. The next stage involves solving the mechanical problems of scheduling to make dissemination possible. Since each school system has their own approach to teacher training, MOPPET cannot do more than suggest how this might be done.

For those schools where money is in generous supply, it would certainly greatly facilitate the development of a MOPPET type program to have specialists or resource teachers work with teachers in their classrooms in the development and teaching of lessons. In the dissemination activities of the MOPPET project, our teachers do a great deal of this kind of instruction. The usual approach used is to demonstrate several lessons

for the classroom teacher and then to help them do lessons of their own. Scheduling of specialists in this kind of activity must be realistic in order to give the specialist time to demonstrate the lessons properly and still have time to interact with the classroom teachers. Usually these resource teachers cannot work with more than three or four teachers in a day unless the scheduling is arranged so they may work with more than one teacher at a time.

In a sense the MOPPET experience is best described as a growth experience. For a specific example, we cite the MOPPET Assistant Director and Curriculum Specialist, Mrs. Rosemarie Mazzeo. Originally an elementary classroom teacher, Mrs. Mazzeo became the local elementary science coordinator, and from that supposedly unrelated position she became one of the earliest and most effective supporters of the MOPPET program. When she joined the program staff, she became the spokesman for the point of view of the classroom teacher to whom the arts specialists were required to make their contributions intelligible and usable. In a very practical way, she built bridges of understanding between the arts specialists and the classroom teachers. Mrs. Mazzeo is an illustration of how a classroom teacher with no particular background in any of the arts can nevertheless be very valuable to a developing interdisciplinary arts and humanities program.

Almost certainly any arts and humanities program will be heavily staffed with artist teachers, and it is necessary that this be so in order to cover adequately the broad range of the arts. However, if the classroom teacher and the regular curriculum are to be involved in the lessons, as is the case with MOPPET, then the classroom teachers' viewpoint must be represented in order to insure that the entry of the arts into the regular curriculum does, in fact, occur. If this interdisciplinary process does not occur it is quite likely that the arts aspect of the program will become alienated and the humanizing effect on the curriculum becomes lost.

The interdisciplinary concept in relationship to arts and humanities programs demands a realistic understanding of the RELATIONSHIPS involved between the arts and other areas of the curriculum. Therefore, the selection of personnel to develop and disseminate such a program should be made up of a reasonable balance of arts specialists and classroom teachers.

A beginning program need not include all the arts and standard disciplines. However, we strongly recommend that at least four arts areas be represented because they have a strong reinforcing effect that is missing when only one or two are involved. MOPPET started the original pilot project with art, music, storytelling, film, dance and some curriculum correlation lessons. In some cases, only one or two lessons were given in a discipline, and frequently the teacher was not a specialist in the discipline being accentuated. Yet, the combination was effective with the children.

Mrs. Rosemarie Mazzeo with Mrs. Phyllis Fink's sixth grade from Hopelawn School (#10) during a visit to the MOPPET room for a film making lesson. Photo: Susan Evans

At present MOPPET includes these arts: music, art, movement, poetry, drama and filmmaking. In language arts we have lessons in reading, storytelling and creative writing. Other disciplines included are science, math, social studies and physical education. We have not encountered any discipline where the MOPPET process cannot be effectively used.

Ideally all teachers should be involved in any program to humanize the curriculum, and we would recommend that every effort be made to bring this about. However, we recognize that circumstances and personnel vary from school to school. Therefore, in the beginning stages at least, the selection of personnel to carry on an arts and humanities program is more apt to be based on what is possible rather than what we would view as the ideal. More likely than not, a school system initiating a new arts and humanities program will start on some kind of limited scale in order to gain expertise and to evaluate the merits of the program. Any grade level may be selected with care in regard to two important traits. The first is that the involved teachers must have an openness and willingness to reach out for new insights and experiences. The second is that they must be generous in sharing these new things with other teachers. In the long run, it is certain that a teacher with a generous spirit and the willingness to grow and change will accomplish much more than those teachers (and they are numerous) who view the arts and humanities as areas where they might personally exercise the desire to be egocentric prima donnas.

This is an appropriate place to point out that the literature on innovations and new programs makes it clear that interpersonal conflicts are the greatest peril to the success of new programs. Further, what we know of the recent movement toward the "new humanities" reveals the tendency of these programs to be centered in the hands of a relatively small number of teachers in the involved schools. This has resulted in rather limited programs that can easily be destroyed through personnel changes.

For this reason we feel it is important to choose original personnel who tend to attract new people and make a program grow. If the choice must be made, the sharing oriented teacher should be selected over another who might appear, by virtue of background, to be more likely to display personal teaching excellence. This is not to say that arts and humanities expertise is of little importance, but it is to point out that humanizing the curriculum demands personnel who are first and foremost humanistic.

In plainest terms, in-service is a sharing experience. Those who are involved in the early

stages of a program are likely to be the in-service leaders in the later development stages. Therefore, the growth of a program tends to depend heavily on how effectively those original personnel are able to share their insights with others.

Therefore, the growth of a program tends to depend heavily on how effectively those original personnel are able to share their insights with others.

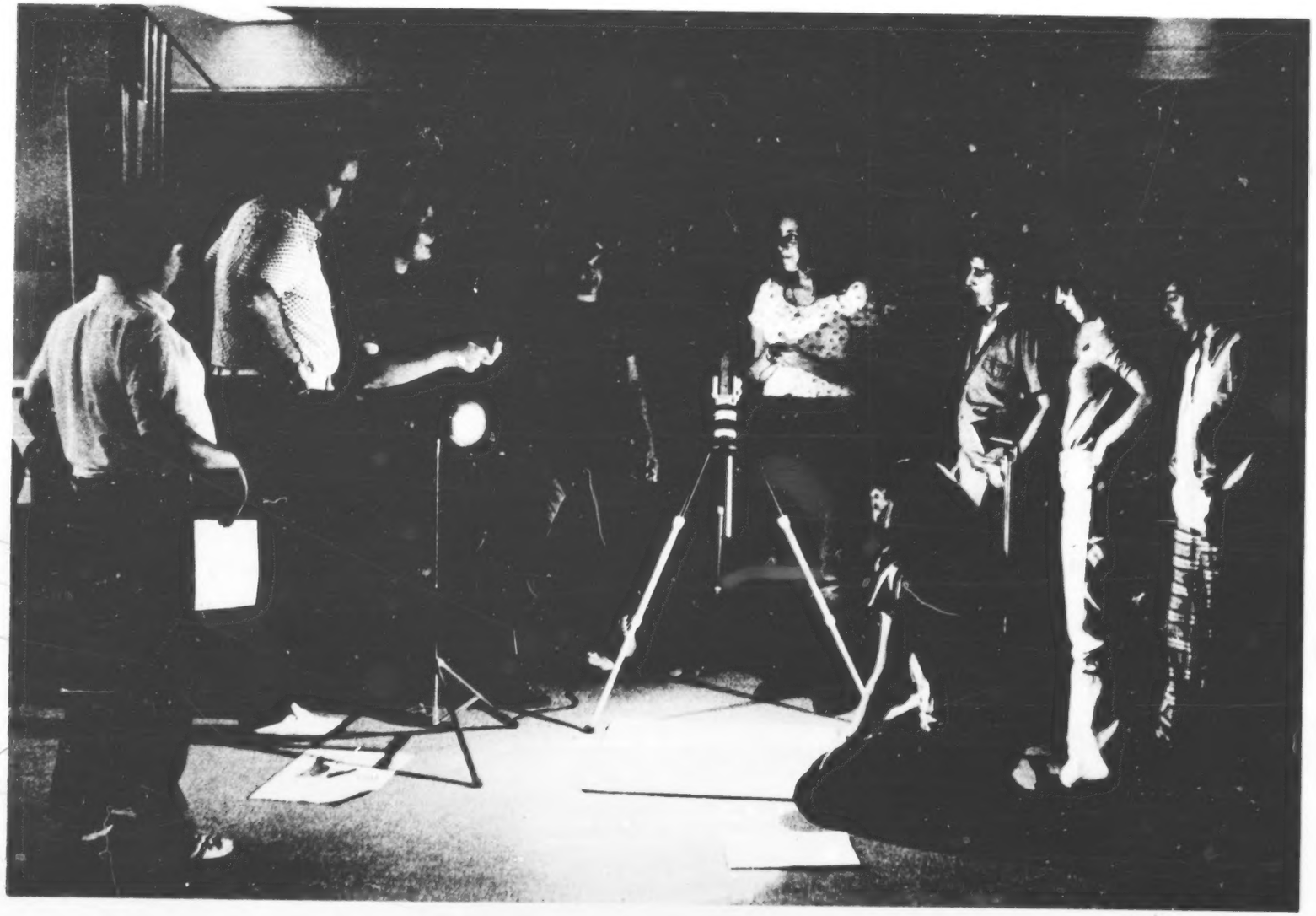
To recapitulate, prerequisites to a MOPPET in-service program are: (1) the appropriate MOPPET teachers' manuals, MOPPET: How To Do It and MOPPET: Theory and Practice; (2) a balanced nucleus of personnel who represent both the arts and the classroom teachers' point of view. In general, the best way to start an in-service program is to attend nearby in-service workshops of successful programs. During the six years of its existence, the MOPPET program has conducted workshops that have been open to neighboring school systems. We have also been able through Title III/IVC dissemination grants to give a limited amount of on-site aid to adaptors in New Jersey. Hopefully this practice will continue in the future.

For those who are unable to visit MOPPET, there are many sources of help to systems contemplating a MOPPET type program. State education departments nowadays generally have at least one, and sometimes several people who specialize in the arts and humanities. Also, most anywhere in the country, one can find programs, often government funded, that are concentrating on humanizing instruction in one way or another. These programs sometimes use the arts as the primary focus and sometimes as an adjunct. Also, there is a proliferation of various kinds of media from which we can learn techniques. One of the curious aspects of both humanities and media programs is that similar problems and solutions tend to appear in all of them. Consequently, we can gain useful insights to apply to our own programs from examining other programs that are in many ways dissimilar. It should be noted that MOPPET itself is the outgrowth of a construction that developed from an examination of the broad field of the arts, humanities, media and innovations in general.

Left: Mrs. Jarrett Goldberg Millburn, art teacher, uses a Kodak visualmaker to take slides for a MOPPET lesson.

Above: Mrs. Rosemarie Mazzeo, curriculum specialist, corrects and duplicates slides on a repronar.

Mrs. Valerie Kastner, English teacher, arranges slides on a slide sorting table until the arrangement makes good visual sense. Mrs. Modesta Clausen, Science teacher, uses the Kodak Visualmaker.



Miss Susan Evans, MOPPET filmmaking teacher, demonstrates animated film techniques for Mr. Theodore Tylicki's social studies class at Colonia Junior High School.

We recognize that the teachers' and replication manuals cannot answer all the questions that might be raised, should they. A good program is based primarily upon a significant investment of time, energy and commitment by local personnel. We can safely assume that virtually all school systems are familiar with the problems and solutions to in-service per se. What we have attempted here is to explain those aspects of in-service that are not obvious from the lesson materials alone. The introduction to this manual stated that a MOPPET type program cannot be approached in a neat, simple manner because the scope is too broad. It is theoretically possible to design a massive in-service structure that could adequately service the needs of such a program. However, in practical terms, this is impossible. What is possible is to develop a good frame of reference which will enable us to put the program together person by person, workshop by workshop, and school by school.

We have estimated the cost for in-service instruction and materials to be $1,000 for an average size elementary school of 500 students. The cost in secondary schools would be proportionately more based upon the population.

We would like to remind the reader of what we said earlier in the introduction. This section on In-Service was handled in general terms and from the administrative point of view. Teachers will especially need to examine MOPPET: Theory and Practice in order to understand the teaching process involved in the program.

Dr. Alfred Kohler, Director, discusses the use of the MOPPET teachers' manual with teachers from other school districts.

ADMINISTRATION

Arts and humanities programs, as humanizing agents in the curriculum, are a relatively new concept to most people. Few parents, teachers, school board members, etc. have ever themselves experienced such a program, and they are understandably hesitant to accept the idea. While there is little disagreement that traditional curriculum methods are increasingly ineffective with today's children, there remains the tendency to cling to those familiar methods with all their faults rather than to try new methods. It is not unfair to say that the modern school administrator is expected to improve things without changing anything. Since he cannot actually achieve improvement without change, he is faced with proposing changes that have the best likelihood of acceptance. In this regard, he will find that new programs which are only slightly or superficially different from the old familiar programs are easier to "sell" to the public. Since the humanities concept is quite foreign to the experience of most people, the administrator may very well need very convincing arguments in order to gain support for such a program. This section of the manual is intended primarily to provide aid in this mission of persuasion.

Opposite Page: Film making is now a regular part of the MOPPET program. Third graders work in small groups to make their own animated movie.

A team of filmmakers shooting a scene in Mrs. Madeline Graber's English class for a 16 mm film, "Shh...Listen...to Yourself."

A program like MOPPET is extremely difficult to adequately describe in words. For this reason, we recommend that interested school personnel should, if possible, visit the project to personally observe the program. To accomodate systems where such visitation is not feasible, the ESEA Title III/IVC Office of Program Development, Division of Research, Planning and Evaluation of the New Jersey State Department of Education made a filmstrip of the program in 1973 which is available on loan from that office or from Project MOPPET. In addition, two films, one on the elementary program, "The Best You" and one on the junior high program "Shh...Listen... to Yourself" are available on loan. These film materials may be supplemented by the teachers' and replication manuals and by printed brochures.

Regarding the importance of making the program visible, the MOPPET concept was presented through words and visual materials to the local school board and to the public at an open board meeting very early in the development of the program. School officials and parents have a standing invitation to visit the program and observe lessons. We feel this policy of keeping all interested people continuously informed has contributed greatly to the acceptance of the program.

The most convincing argument for the arts and humanities concept is the fact that it coincides with modern thinking about what a humane curriculum for children should be. This realization is a necessary prerequisite for any concrete action and is normally the starting point for new humanizing programs. The local experience is a good illustration. Several years ago a survey was conducted of Woodbridge Township educators at all levels to determine the priorities for improving the curriculum. The concept that emerged as the number one problem was the need to humanize the curriculum. Project MOPPET is one of the many changes that has occurred locally as a result of that realization. Visitors to the project have again and again reaffirmed this fact that local readiness must be prepared in order to initiate a humanistic program.

Fortunately, this readiness for such programs is becoming more and more common. However, there is seldom much unanimity of opinion of the specific kind of program that is needed, how much should be spent, etc. Federally funded programs, as part of their development as models for other school systems, must be concerned in a general way with this problem of reaching the needed agreement. For this reason the MOPPET program has from the beginning striven to develop a model that is easily exportable. The primary product, the MOPPET teachers' manuals, have been designed to be adaptable to any curriculum in any school system; the range of equipment and materials has been limited to the standard kinds that are typically found in most school systems; and the concept of facilities has been worked out in a flexible manner so that virtually any teaching facility can be adapted to MOPPET lessons. These things have been done to make the process and the cost acceptable to other school systems.

A meeting of local MOPPET Advisory Council: Mrs. Estelle Marks, Supervisor of Libraries and Media; Dr. Alfred Campanella, Associate Superintendent for Curriculum; Dr. Alfred Kohler, Director of MOPPET; teachers Karen Neary, Barbara Arfsten and Theodore Tylicki.

The nature of the arts and humanities is such that they lose their humanizing effect and, therefore, their highest value when they are forced upon people. These areas, like any others, can easily become mere odious subjects when they are crammed down the throats of either teachers or their students. Therefore, it is important that administrative support of such programs is clear and firm but, also, at the same time, showing a realistic consideration for the difficulties that teachers will have in assimilating the new process. Thus, the correct approach may be to regard participation in a MOPPET type program as being semivolunatry on the part of teachers; i.e., teachers are expected to take up the new program, but allowance is made for individual differences in readiness to do so.

When such an approach is taken, it is likely that those teachers who are most capable will respond first. The work of these teachers will, in turn, contribute to the dynamic force of the program. If the Woodbridge system is to be taken as typical, it is likely that the number of teachers who welcome such a program will, in the beginning, probably, exceed the system's "ability" to supply adequate materials, in-service, etc.

Opposite Page: A team of teachers from Wayne, N.J., act out a scene in a drama lesson. Administrative encouragement and guidance are needed in forming these teams. After the team has learned the MOPPET process, they in turn teach it to fellow teachers.

It is very difficult to measure all the outcomes of an arts and humanities program. At left, the program director, Dr. Alfred Kohler and the evaluation specialist, Dr. Gary Belkin, discuss the difficulties involved in trying to objectively evaluate art products.

In addition to the flexible physical characteristics of MOPPET, we have developed an evaluation procedure that is quite unique for this kind of program. From the administrative standpoint, arts and humanities programs are probably the most difficult to evaluate because of the dearth of standard measuring instruments in those areas. Lacking such instruments, we face the difficult problem of justifying arts and humanities programs without the data to "prove" that they are worthwhile. For this reason, the MOPPET program put a great deal of resources into the development of an adequate testing program. The results of that testing program are available by writing to the project.

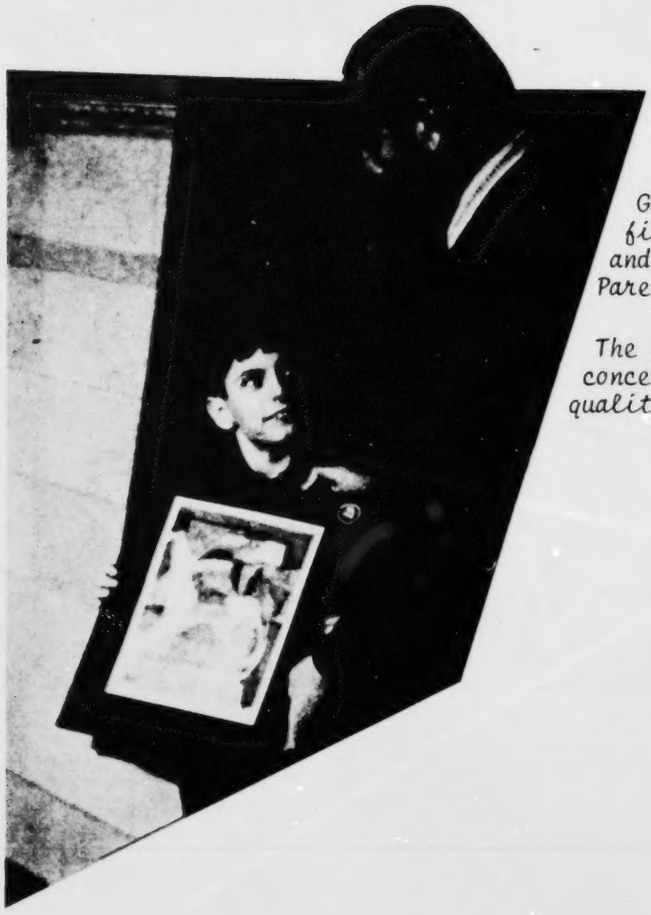
The underlying premise of our testing program is similar to Dr. E. Paul Torrance's idea that creativity in children can be preserved and developed if children are given opportunities to exercise their creative faculties, and that this creative functioning is of critical importance to a great many children. We also hold that a positive attitude toward school, resulting from the MOPPET program, will in time be reflected in better general academic performance.

A positive correlation between a healthy attitude toward school and good academic performance is generally acknowledged, but it is difficult to prove directly. Therefore, it is not unexpected that our experimental classes in our elementary program have performed very well academically, but we are as yet unable to prove any direct relationship. Using Torrance's Tests of Creative Thinking, the Boehm Test of Basic Concepts and various project measures we have pretty conclusively established that MOPPET does promote creativity in children. Results of our attitude questionnaire coincide with our own observations as well as those of parents and teachers that the program promotes a better general attitude toward school.

In the junior high program we used three tests: Demos D (Dropout) Scale, School Interest Inventory and the Adolescent Alienation Index. Our results with these tests indicate that the MOPPET program can significantly improve the self image and attitude of bottom track students and stabilize them at a higher level.

We regard these testing programs to be a good beginning in evaluating the program, and it should be persuasive testimony that arts and humanities programs can be measured and proven to be worthwhile. Such information should be particularly valuable to administrators who are interested in starting such a program.

Teachers and students need freedom to interact with one another. In order to bring out the best in both the children and their teachers, the curriculum must have sufficient flexibility to allow for such freedom.



Left: Wayne Patrick, third grader from Strawberry Hill School (#3) shows his tissue painting to Dr. Fredric Buonocore, Superintendent of Schools. A product of Miss Gloria Alibani's Tissue Painting lesson, the painting won first prize in the N.J. Parent Teachers Council Art Contest and first prize in the primary division of the National Parent Teachers Association Art Exhibit in St. Louis, Missouri.

The program treats all children alike, and there is no concentration on the more talented children; nevertheless, the quality of the art and other products is high.

Right: Mr. Norman Lunde, Assistant Superintendent for Personnel, with April Baines, second grader at Indiana Avenue School (#18) where Project MOPPET originated, while Mr. Lunde was the Principal. New programs need support and guidance from administrators if they are to succeed.

We should not forget that American public schools have existed for a long time without the presence of arts and humanities programs such as MOPPET. Teachers' colleges rarely give training for such programs. In fact, the whole idea of humanizing the curriculum is new with most people. This being true, teachers generally are not well equipped to cope with the demands of such programs. Therefore, during the difficult period of learning new techniques and concepts it is extremely important that they have the understanding and support of their administrators at all levels.

It was stated earlier that there is an almost automatic tendency in education to favor established programs regardless of their merits. Any new program is in a sense regarded as an intruder and perhaps even a threat. We should remember that new programs in established, familiar areas, such as reading, math, etc. usually encounter tough going in the early stages. Arts and humanities programs are in an even more precarious situation. Consequently it is necessary that administrators give sufficient support to teachers and convey to them an appreciation of their efforts in mastering a demanding new program.

In the local system, Mr. Norman Lunde, the Assistant Superintendent for Personnel, was the principal of the pilot school where MOPPET originated. He was well aware that there is no such thing as neutrality where new programs are concerned. Such a program can only grow on encouragement and support, otherwise, it will be lost among the demands of the established programs. He encouraged his teachers to participate in the program and in every way was the kind of instructional leader who makes programs succeed.

Similarly, the Superintendent of Schools, Dr. Fredric Buonocore, has taken very seriously the priority mentioned earlier concerning the need for humanizing the local curriculum. He has made it quite clear that programs, such as MOPPET, which promote a better learning climate for children will have the full and continuing support of the school administration.

Given clear and supportive administrative leadership, teachers generally lose their fear of stumbling and respond by giving their best. If they are involved as individuals, they will contribute to the general growth and development of the program, as they have contributed to the lessons and facilities of MOPPET.

The process and philosophy of MOPPET appears quite sophisticated to many teachers. However, gradual familiarity with the individual techniques involved leads to the discovery that the program is not too difficult. Nevertheless, MOPPET is a long term teacher training process, and persistance is needed on the part of both administrators and teachers. The eventual goal is a change in a teacher's approach to the curriculum. And change, as we know, is never easy, but nowadays we really have no alternative to make the attempt if we are to cope effectively with today's children.